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CARUSO'S WORLD RECORD

FIDELITY LEAGUE OUT NOW AFTER MANY MORE MEMBERS

Printing "Fidelity" in July With Application Blank. Intention to Make Fidelity "Exclusive" Organization Abandoned by Society's Council.

The July issue of "Fidelity," the official publication of the Actors' Fidelity League, now on the press and to issue July 11, will carry for the first time an application form and information relative to joining the league.

A certain element in the Fidelity League is against increasing the membership, preferring to make it an "exclusive" organization. Opposed to this idea there is a decided sentiment among the rank and file and shared by many of the stars belonging to the Fidelity that the organization should increase its membership as much as possible. Heretofore no effort has been made by the Fidelity to gain members. The printing of the application blank would indicate a different stand is to be taken hereafter.

The Fidelity now has about 1,000 members, including many of the biggest "names" in the way of stars. During its first year it lost about 60 members, who went over to the Actors' Equity Association. This defection has been more than made up during the last three or four months by new members, some of them former Equityites.

The Equity sent out a letter re-

(Continued on page 3.)

PICTURES ON THE BEACH.

Coney Island's Rocking Chair Innovation. Screen in the Water.

Coney Island, June 30.

Rocking chair Moving Pictures are now an institution down here on the beach at Brighton. The rocking chairs are on the beach and patrons witness the pictures thrown upon a screen in the water while leisurely rocking.

They are but a short ways from the Brighton Beach Music hall which reopened Saturday with a picture policy.

CORT'S LIMIT.

John Cort is reported to have stated he would curb his production activities to one show a year, confining himself principally to the management of the Cort and Park theatres.

He will produce a Viennese opera by Dr. Irving Cortland at the New Amsterdam in the fall, following the regular run there of the "Follies."

It is understood William Morris made an offer of a bonus of $15,000 a year for Cort's lease of the Park, which he refused.

PINCHES COOCH GIRL AND SHORT CHANGER

Sheriff Gets Busy on Visit to LaGrou Shows.

Hornell, N. Y., June 30.

The past was an eventful week for the LaGrou Shows playing this city under the auspices of the local post of the American Legion. It just happened that, full of patriotic desire to help the Legion boys along, Sheriff Frank Nolton and Chief of Police Clarence Bailey turned out to spend some good money at the carnival. As it was, before they left the grounds they learned a lot, closed up one show and pinched the ticket man of another.

"Lida, the Beautiful Danseuse," was advertised as the star attraction, so the two minions of the law first looked at her show. They occupied front seats and when the chief cried, "That won't do," Lida misconstrued his meaning and did better or worse than ever. The sheriff and the chief closed the show forthwith. Says Lida:—"Them two rubes closed the show because I wouldn't mash with them. They said I should dance more with my feet and less with my body. What do they know about metropolitan dancing. I try to give them a good show and they get sore!"

Then the sheriff and chief wandered to the tent that sheltered "LaLa." The bally man said she was a queer sort of a girl who existed in spite of a variety of difficulties. The chief stepped up to the ticket seller asked for two tickets, presented a dollar bill and received 30 cents in change. As the advertised price was 15 cents, the chief could not figure it out. He waited nearby and noticed that the ticket man was quite careless in making change. So the chief insisted that the young man leave the stand and accompany him to the police station for discussion in arithmetic.

B. S. MOSS' GIRL ACT.

B. S. Moss is producing a girl act with 20 people called "The Bathing Girls Revue."

It will open at the Broadway July 11 for a run.

Later the act will play a full week in each of the Moss houses.

TAKINGS FOR ONE NIGHT $23,864

Singer Guaranteed $10,000 for One Night at Athenaeum, New Orleans—Management Clears $10,000 on Engagement—Tickets Scaled Up to $11 Top for Orchestra Seats.

RETIRES FOR SEASON

New Orleans, June 30.

Probably the largest receipts ever drawn for a single performance fell to the lot of Caruso for his engagement at the Athenaeum here Saturday evening. The gross for the night amounted to $23,864.

Tickets were scaled up to $11.

(Continued on page 3.)

LOEW-ORPHEUM ROW TAKES NEW SLANT

Price War Now in Kansas City.

Kansas City, June 30.

The fight between the Orpheum and the Loew houses for the summer vaudeville business, being watched with interest by the theatrical people here, was given a new slant when the management of Loew's Garden announced a new scale of cut "summer" prices which are just a shade below the Orpheum's average.

The announced price list is as follows:

Evenings, 20 and 30.

Afternoons, except Sunday, 10 and 15.

Sunday matinee, 15 and 25.

The Orpheum is continuing its regular announced scale of 15, 20 for matinees and 15, 25, 50 for evening performances.

As these prices are below those of the big picture houses the vaudeville fans are getting a run for their money and the bargain prices are making more fans.

"TROUPING" AT 90.

Kansas City, June 30.

Bill Jerome Fisher, for many years a clown for Dan Rice, who celebrated his 90th birthday May 5, has just been asked to sign a contract to go with the Diamond Billy Hall's Circus next season.

Mr. Fisher was born in Champlain County, N. Y., in 1830, and joined the Rice Shows in 1849 at St. Louis. He now resides at Shelbina, Mo.

Should he decide to "troupe" once more he will be able to make good, as he is in excellent physical condition and looks more like a man of 65.

THOUGH NEVER HERE ENGLISH OR FRENCH MAY JOIN EQUITY

Amendment to Article II, Section 2, of A. E. A. Constitution Now Gives Them This Right—Must Have Done Individual Work Abroad.

According to an amendment to article 2, section 2, of the Actors' Equity constitution covering qualifications for membership, English or French actors may now become members of the A. E. A. before reaching American soil or coming over here at all.

Possibly through an oversight, but strangely enough there is no provision for membership in the Equity constitution for an American, unless the following could be interpreted to provide for admission of American actors:

"Persons who have been actors for at least two years are eligible to election as regular members." The clause referring to the eligibility of English and French actors for Equity membership designated as an amendment to article 2, section 2, reads: "Persons who as actors have done individual work on the English or French stage for at least two years."

This is also interpreted to include as eligible for Equity membership without leaving their own countries, Canadians, Australians and natives of any of the British dependencies who could qualify as English actors, with the requisite two years' experience. The same applies to France and French dependencies. It also permits an English actor, if briefly appearing on this side and becoming an A. E. A., though not a naturalized American, to retain his membership in the American actors' association through payment of dues. As a member in good standing the English or French actors, whether here or abroad, have full voice and vote in the affairs of the organization.

KEYES' AGENCY CLIENTS STRANDED

Demand A. E. A. Agent Make Good "Guarantee."

Chicago, June 30.

J. Marcus Keyes' booking office in the Masonic Temple, operated as a side venture of the Actors' Equity Association in Chicago, is being besieged by some of its clients who were sent to Morris, Ill., in Charles Burch's tab show, where they stranded.

According to the ads in Keyes' defunct newspaper, the agency guaranteed—not just promised—all salaries to all performers booked by it. A number of actors and actresses are now asking Keyes to make good this published guarantee. So far they have not been indemnified.

Several other agencies, which guaranteed nothing, had turned down the Burch proposition, but Keyes and Ernest Bigelow gave Burch service. They sent on a troupe, including Mr. and Mrs. Hugh Ettinger, Mr. and Mrs. W. J. Connihear, and Harkins and Hartford. The show did wretched business and closed without paying salaries. Ettinger, the Equity deputy on the show, made demand for the salaries as per guarantee, but says that no payment has been forthcoming.

The matter of permitting Emile De Recat, Keyes' foremost advertiser in his paper, to employ chorus girls at $20 a week, $10 below the Equity minimum, has been laid before the A. E. A. in New York. Keyes' explanation is that De Recat's contracts were made before the strike. The tabs, as far as anyone here knows, were organized this spring and there have been numerous changes in the choruses of the two amusement park shows. The $20 figure was offered to several girls from the Raymond Hitchcock company, who remained here last week.

EMBASSY PRAISES SPRINGER.

Washington, June 30.

Officials of the Chinese Embassy have been to Baltimore to see a play called "The Poppy God," based on stories by Thomas Grant Springer. The oriental dignitaries praised his faithful concern for Chinese dignity and will propose a decoration for him to their government.

BILL POSTERS MEETING.

Convention July 12-16. Affiliation Matters Coming Up.

The annual convention of the International Bill Posters of America and Canada will be held at the Hotel Claridge July 12-16, the first of the annual meetings for New York in some time.

Matters to be considered include affiliation with the Actors' Equity Association and the I. A. T. S. E. Inside sources state the bill posters will not affiliate with any other organization.

Jack Cohen, agent for the H. W. Savage attractions, is in charge of the arrangements for the convention.

STANDARD FORM OF CONTRACT AGREED ON BY ENGLISH ACTORS

Touring Managers' Association and Theatrical Managers' Association Subscribe to It—Points of Interest to American Artists Reproduced.

London, June 30.

The Actors' Association has settled upon a standard form of contract with the Touring Managers' Association and the Theatrical Managers' Association.

The points of interest to American artists embodied in the text of the agreement are as follows:

The said engagement shall be (a) for the period of rehearsal hereinafter mentioned and the tour or stock season or (b) for the period of the rehearsal and a further period of four weeks from the commencement of the tour or stock season and thereafter until the engagement shall be terminated by either party by not less than fourteen days' notice in writing to expire on any Saturday or in the event of the termination of the tour on any other day the notice shall be given to expire on such day. Provided that when the engagement of the artist is for a term other than the whole period of the tour the manager shall be entitled at any time not later than two weeks after the first performance during tour or stock season to convert such engagement into an engagement for the whole tour or stock season.

Rehearsals.

The period of rehearsal shall commence on such date as the manager shall specify not being more than four weeks prior to the production of the play or the commencement of the tour or stock season and shall end on a date to be determined by the manager.

Disputes.

If any dispute, difference or question shall arise between the parties hereto upon the construction meaning or effect of this contract or any clause condition or provision herein or in the regulations contained or the rights or liabilities of the said parties respectively under this contract the same shall be referred to a joint committee consisting of not more than three members of the Actors' Association appointed by or on behalf of the artist and not more than three members from the Theatrical Managers' Association or the Touring Managers' Association appointed by or on behalf of the manager, and this shall be deemed a submission to arbitration within the Arbitration Act 1889 or any statutory modification or re-enactment thereof for the time being in force the provisions of which apply as far as applicable provided that this clause shall not be construed to interfere with the right of either party to apply to the courts for an injunction in any case where either party deems such cause necessary.

Remuneration.

An artist engaged at a salary not exceeding £6 per week and not being in receipt of a salary from any engagement shall be paid at the rate of half the weekly salary of the artist for each week of rehearsals, such rehearsals to be of not more than eight hours' duration excluding a break for rest and refreshment, and in no case shall a week's rehearsal exceed thirty-six hours.

Provided as follows:

All rehearsals shall be held between 10 a. m. and 10 p. m., but if owing to any unforeseen circumstances a rehearsal is extended beyond the hour of 10 o'clock the manager shall pay any reasonable expenses that the artist shall incur in providing proper means of transport for the return of the artist to his home.

Tour and Salaries.

The weekly salary of an artist during the tour or stock season shall cover a number of performances not exceeding seven in the case of once nightly tours or stock seasons, and every performance over seven shall be an extra performance and shall be paid for at the rate of one-seventh of a week's salary artist receiving up to £4 per week and at the rate of one-twelfth of a week's salary per performance in the case of an artist receiving more than £4 per week.

The weekly salary of an artist engaged for once nightly tour or stock season shall if the play be played twice nightly be increased 20 per cent. and additional remuneration at the rate of one-twelfth of a week's salary shall be paid for any performance over 12.

The weekly salary of an artist engaged for a twice nightly tour or stock season shall cover a number of performances not exceeding 12 and every performance over 12 shall be an extra performance and shall be paid for at the rate of one-twelfth of a week's salary.

All character or special costumes and all ladies' dresses and hats shall be provided by the manager. No male artist shall be required to provide any costume which cannot be used by him in his private capacity.

Failure to Produce.

If for any reason the manager shall find himself unable to produce the play he shall be at liberty by notice in writing to the artist to terminate the engagement, but in the event of the engagement being so determined the manager shall pay to the artist in satisfaction of all claims a sum equal to the amount of the remuneration and salary to which the artist would have become entitled if the period of rehearsal had continued up to the day specified in the contract for the commencement of the tour or stock season, and if the tour or stock season had commenced on that day and continued for 14 days thereafter.

GABY JEWELS SELL SHORT.

Bring Much Less Than the Appraised Value.

Paris, June 30.

The sale of the Gaby Deslys jewels held here on Monday realized much less than the appraised valuation. The auctioneers report a total of 2,303,900 francs (about $270,470), whereas the appraisal placed on them was 5,000,000 francs apart from their sentimental value. Gaby's famous necklace with 57 pearls and three great pearls pendent, the central one being black, bought nearly a half million francs, while the pearl collar with 49 gems, supposed to have been the gift of King Manuel of Portugal, also reached a half million bid.

Under the actress' will the proceeds are to be devoted to the relief of the poor of her native city, Marseilles.

SACHA GUITRY RETURNS.

Playing in Own Comedy in Own Theatre.

Paris, June 30.

Sacha and his wife, Yvonne Printemps, are playing "Nono" at the Theatre des Mathurins until the end of June, replacing "La Femme Fatale," which has not had a long run.

"Nono" is given exactly as presented during the recent visit of the Guitry to the Aldwych, London, with Suzanne Avril, Gildes, Hieronimus, Cecile Ducarre and Lemaire.

Sacha is thus acting in his own comedy at his own house with his own troupe.

TO CHANGE FRAMES.

Paris, June 30.

The operetta by L. Dever music by Leo Pouget, on a fable by La Fontaine, announced for the Theatre des Champs Elysees, will probably be presented at the Theatre Sarah Bernhardt about Aug. 20.

The sentimental comedy, "Etrange Adventure de Martin Pequet," produced last month here is to be filmed with Abel Tarride again in the lead as Mr. Pequet.

CLOSE "MADAME SAND."

London, June 30.

"Madame Sand" will close at the Duke of York's Jul, 3 after a short run. "Brown Sugar" opens there July 6.

Peggy O'Neil

AT THE

SAVOY THEATRE, London

IN

"Paddy, the Next Best Thing"

"Most delightful artist and most charming actress America has sent us since Edna May."

—London Daily Express.

PICKFORD RETIRES FOR COUNTRY REST

Regal Reception in England Overcomes Her.

London, June 30.

A reception such as is accorded only in honor of royalty on special occasions or of war heroes returning from scenes of conquest was accorded Mary Pickford on her arrival here with her husband, Douglas Fairbanks. As a result she has had to retreat to some unannounced resting place to recover from the strain and excitement.

During her stay here crowds blocked Piccadilly day and night. One result of the efforts to do her honor and gratify curiosity was what happened at a theatrical garden party where she was practically mobbed and dragged from her car. She had to be rescued, and only the combined efforts of Fairbanks and the police succeeded in saving her. She was carried to safety on the shoulders of the patrolmen in attendance.

Pickford and Chaplin pictures are the sure-fire things in England.

REPETITION OF "ALLAH."

Scores Renewed Success at Drury Lane.

London, June 30.

"The Garden of Allah" at the Drury Lane June 25 proved a magnificent production and was enthusiastically received. The same storm scene as of old was once more declared a triumph of stage management.

Of the cast Godfrey Tearle gives the best performance he has ever given, and Madge Titheradge made a hit.

REVUE LEGERE.

Presented Al Fresco At Ambassadeurs.

Paris, June 30.

Oscar Dufrenne presented June 26 at the al fresco Ambassadeurs, Champs Elysees, a summer revue entitled "Revue Legere," signed by Rebevre and Varna, being the second edition of Dufrenne's production at the Concert Mayol last season.

The cast included M. Pelissier, Mesdames Blanca, DeBilbao, Peggy Vere. The show is only fair.

$1,000 FOR DUCHESS.

London, June 30.

The Duchess of Westminster, who recently married Capt. J. Fitzpatrick Lewis after having divorced the Duke of Westminster, is appearing on the stage in a one-act farce entitled "A Modern Cinderella." Her husband is appearing with her.

Up to the present all her appearances have been for charity, although several London variety managers are trying to secure her services and offering $1,000 weekly for a long term contract.

"RUINED LADY" OPENS.

London, June 30.

"The Ruined Lady," produced at the Comedy June 25, was well received.

This is Frances Nordstrom's comedy, presented by Rosa Lynd by arrangement with Andre Charlot.

Besides Miss Lynd the principals include C. Aubrey Smith and Eva Moore.

It was staged by John Cromwell.

"OH, JULIE" STARTS.

London, June 30.

Ernest C. Rolls presented "Oh, Julie," a musical comedy in three acts, at the Shaftesbury June 22.

It is chiefly remarkable for the success registered by Ethel Levey, who once more proved herself a great artiste.

SEARCH ABROAD FOR SMALL.

London, June 30.

Scotland Yard has been called in to aid in the search for Ambrose J. Small, the Canadian theatrical man, who has been missing for the past six months.

"KISSING TIME" CLOSING.

London, June 30.

"Tiger, Tiger" has closed at the Strand and "Kissing Time" finishes its run at the Winter Garden July 3.

CLOSING FOR SUMMER.

Paris, June 30.

The Theatre Antoine and Gymnase will close July 4 for the summer season.

FRENCH SENATE RECONSIDERS WAR TAX ON ENTERTAINMENTS

Budget Commission Suggests Modifications—Theaters Remain at 6 With Music Halls at 10 Per Cent.—Heavy Taxes Placed on Picture Profits.

Paris, June 2

As previously reported, the French Senate again decided to reconsider the war tax on entertainments, following the various arguments presented by the managers. The budget commission suggested modifications making theatres pay 10 per cent. instead of six per cent., like the music halls, after deduction of the poor tax of 10 per cent., and any municipal taxes on entertainments. The Senate, June 25, again voted on the question and proposed the following, applicable July 1:

Theatres, six per cent.; music halls, 10 per cent. (as already voted at the former discussion); picture houses, 10 per cent. of the first 15,000 francs monthly receipts, 15 per cent. up to 50,000 francs and 20 per cent. up to 100,000 francs, with 25 per cent. on all over that amount. Dancing establishments, cabarets, hotels, restaurants providing entertainments during meals, 25 per cent. of the takings or admission charges; boxing contests 10 per cent. on seats costing less than 20 francs and 25 per cent. on all seats over that price; race tracks are to be charged, instead of a straight 15 per cent., to be progressive, beginning at 6 per cent. for the first 3,000,000 francs, with 10 per cent. for the second 7,000,000 francs and 15 per cent. on monthly receipts over 10,000,000 francs.

The Senate also ruled to tax complimentary tickets at the full value of seats occupied, with reduced price seats at the rate paid.

SHOOTS SELF AND WOMEN.

Band Leader Kildare Commits Suicide.

London, June 30.

Dan Kildare, colored, leader of Ciro's Band and a successful and popular composer and musician, shot and killed two women and wounded another, then committed suicide in a West End hotel last week. His big income came from songs he had written for Elsie Janis, among others.

He is said to have made over $200 a night playing the piano.

MLLE. PARYSIS IN REVIVAL.

Paris, June 30.

"Treler and Brigen" revived as a successor to "L'Amour qui Rode" the melodrama created years ago by Eugenie Buffet, entitled "La Goualeuse" June 23 at the Eldorado.

This story of a street girl is now played by Mlle. Parysis.

PART WAY BY PLANE.

London, June 30.

John Cromwell, who produced "The Ruined Lady" here for William A. Brady, sailed for New York June 26 on the "Olympic." Accompanied by his wife, Marie Goff, he left London by aeroplane and caught the ship at Cherbourg.

VIEUX COLOMBIER.

Paris, June 30.

The last program of Jacques Copeau at his little house this season is composed of three pieces, "La Coupe Enchantee," of La Fontaine, "La Folle Journee," by Emile Mazaud, and "Phocas-le-Jardinier," by Francis Viele Griffin.

"OLD HOUSE" AMATEURISH.

London, June 30.

"The Old House," produced at the Court June 26, is not particularly satisfactory, although Gertrude Elliott and a clever company do their best.

The play is amateurish.

CHOUQUETTE REAPPEARS.

Paris, June 30.

"Mon Homme" terminated an excellent run at the Renaissance, and "Chouquette et son As" was revived for the summer with Mlle. Paule Morly, Renee Sauer, Mm. Hesnis, Laboy, Mercier, etc.

TO DO "BLUE LAGOON."

London, June 30.

Basil Dean will produce a dramatization of "The Blue Lagoon" in the West End shortly.

IN PARIS.

Paris, June 30.

As stated in these columns six months ago the Vaudeville theatre is to be transformed into a bank and will disappear as a playhouse. The deal is now concluded, but the present lease of five years may prevent any immediate rebuilding.

Francois Signerin, who will have a summer lease of the Cigale, prior to the new management assuming control in the winter, is mounting an operetta of which he is part author with Guy de Teramond. One of the acts will be a music hall agent's office.

In view of the large number of visitors in Paris for the big race meetings of June the places of amusements are authorized to remain open till midnight, instead of until 11.30, from June 15 to 30.

Denis de Lagarde, a founder of the "Revue de Salons" with Georges Montorgueil, recently died.

Jules de Gastyne, author, is dead.

Andre Pezon has died. He was the son of the former menagerie owner, who died in his humble caravan during the fair of Clichy, near Paris. He was the first to enter the lion's cage in evening dress.

Gaston Carraud, musician (grand prix de Rome, 1890), has passed away.

LONDON "WEDDING BELLS."

London, June 30.

Frank Curzon, in conjunction with Gilbert Miller, will produce "Wedding Bells" shortly at the Playhouse, with Owen Nares and Gladys Cooper playing the leads.

GLADYS COOPER'S PARTNER.

London, June 30.

Owen Nares has gone into partnership with Gladys Cooper at the Playhouse. In the autumn they will produce the American musical play "Wedding Bells" there.

BOURCHIER'S PRODUCTION.

London, June 30.

Arthur Bourchier will produce an adaptation of Mason's novel "At the Villa Rose," at the Strand July 10.

Klaw and Ryley in Paris.

Paris, June 30.

Marc Klaw is here, accompanied by Thomas W. Ryley.

They will visit Austria.

Edward Lytton has been appointed stage manager of the Alhambra. He is one of the Admirable Crichtons of the "profession," being actor, author, scenic artist, musician and an exceptionally clever designer of stage effects.

CHARLES WITHERS

PALACE THEATRE

LONDON, ENG.

LEON ERROL

STILL IN VAUDEVILLE

Direction, [illegible]

MEET IN ROCHESTER TO ACT ON N. V. C. PLAN

Thirty Split Week Managers at Seneca Conference.

Rochester, June 28.

At a dinner and meeting last night at the Seneca, 30 managers, representing as many different vaudeville theatres in the central New York State section, convened to consider participation in the new National Vaudeville Circuit, designed as a booking office for split week time not supplied by the big agencies (Keith and Loew). The session was called at the behest of John J. Farren, a local manager, and Charles H. Jackson, of Elmira. They were the first to sign for a franchise for the new booking office and have been working industriously in its behalf.

Present at the meeting were Ray H. Leason, president of the National Vaudeville Circuit, and Zack Harris, also an official, both coming here from New York to explain the proposition.

The N. V. C. idea as given to the managers made a favorable impression through its participating plan which is a feature not given out to those who first signed up in other sections, although all managers are to enjoy the same privileges.

Each manager securing a franchise is to be given stock to the amount of his first year's booking fee. He is not asked to purchase additional stock. How the scheme works out is this: A manager whose show cost him $500 would pay in booking fees about $1,000 during a 40-week season, that being a five per cent booking fee; he is to deposit with N. V. C. the sum of $1,000; from that his booking fee is deducted weekly; therefore, at the end of the season he is clear with the booking office and is in possession of $1,000 of the stock.

Officials of the new booking office say that the plan merely gives the manager the discount instead of an underwriting firm.

BUSHMAN AND BAYNE.

Entering Vaudeville in Dramatic Sketch.

Francis X. Bushman and Beverly Bayne have been booked for vaudeville in a dramatic sketch.

I. R. Samuels, of the Keith office, arranged for Bushman and Bayne's vaudeville debut. The act will reach the Colonial, New York, about July 26.

The former picture stars closed a season's tour in the legitimate last week in "The Master Thief," under the management of Oliver Morosco.

KEITH OFFICE BACKING VAUDEVILLE PRODUCTIONS

Big Time Agency Reported Offering Financial Aid to Established Headliners for "Production Acts"—Headliners Invited to Consider Propositions—Lean to Revue Type—Orpheum Tried Same Plan.

There will be several vaudeville production acts in the big time houses next season that the Keith Agency has financed or will back, according to all reports. Two or three such numbers produced around the end of the past season had the financial sponsorship of the Keith people, it is said.

Personalities in vaudeville that have advanced their owners into the headline position have been noted by the Keith people. Some of these actors have been invited into the booking office and heard the suggestions there made to them that if they favored amplifying themselves or their turns in vaudeville, the booking office would stand behind them financially.

The "production act" the Keith interests are promoting leans to the revue type, which, with vaudeville intermingled, gives a running performance not unlike the revue so often called musical comedy and which is retailed in the legit. at from $2.50 to $4 in the box office.

The Keith people do not appear to take any hand in the actual production nor exercise any rights beyond giving the head of the proposed turn a bank account to draw on up to the time the act is ready for the stage.

At one time in the past the Orpheum Circuit propelled a production department into being. Several playlets resulted and appeared on the big time circuits, but the department lapsed after a while, though Martin Beck personally has since been reported as sponsoring several vaudeville turns, notably the Morgan Dancers.

The Keith people up to this had not encouraged by the offer of money backing any especial vaudeville turn. The object of the present innovation seems to be to enlarge the scope of vaudeville through increasing the size of its acts upon a program and at the same time secure a supply of hand-made headline turns. It follows an upward trend in the big time vaudeville houses of recent seasons that has included elaborate wardrobes, drop curtains and sets for acts.

CHORUS GIRLS NOW ASKING STILL MORE

Producers Complain of Held-Up Telegrams.

Producers of girl acts report a general demand for increases from choristers on tour, complaining of frequent telegrams threatening resignations if more money is not allowed.

One producer showed six wires received Monday, all from choristers complaining that they could not live on the salaries paid.

Most girls acts allow $30 and $35 for choristers. This the girls say is insufficient and in addition to more money they ask for free sleepers.

Producers say that while living costs have unquestionably advanced, bookers put a set price on such acts and that the limit in chorus salaries for vaudeville has about been reached.

HOTEL PUBLICATION.

St. Francis Gets Out Convention Sheet.

San Francisco, June 30.

The St. Francis Hotel is publishing a unique newspaper during the convention entitled "The Lobbyist." It contains humorous and interesting comments on personalities of the National Democratic Convention. Contributors to the "Lobbyist" include such well known writers as John P. Medbury, Ring Lardner, "Bugs" Baer, Irving Cobb, Damon Runyon, W. J. Bryan, Samuel Blythe and others.

$20,000 FOR SUNDAY.

Evangelist Collects That Amount at Oklahoma City.

Kansas City, June 30.

Billy Sunday and company, who concluded a seven-week stand at Oklahoma City, were given a check for $20,422.43 for their work.

The amount was the total of the collections for the last three meetings.

DR. HARMON'S 'THREAT' SECURES FOURTH WEEK

Held Over in Philadelphia Through "Locating" Theft.

Philadelphia, June 30.

Dr. Harmon, formerly known as "Dr. Hermann," the "electrical wizard," is booked for a third repeat date at the Standard next week, it making his fourth week in less than three months at the house which is at South and 12th streets, adjoining the black belt. Harmon's success carries with it an "inside" angle. On his first appearance the house manager, Gibson, told Harmon he had dropped a diamond ring which he was sure someone in the audience (all colored) had picked up.

Harmon agreed to get it back, in fact, guaranteed that to Gibson. He went on the stage, and after the act was nearly through addressed the house, saying someone had the ring, and that if it were not returned within 20 minutes he would not only call out the name of the man who had it but an arrest would be made before the show was over. Harmon said he knew the possessor of the ring through "electrical thought transmission."

Harmon had so puzzled with his tricks that there was no doubt among the audience of his ability to pick out the man with the ring. A few minutes after the threat Gibson came back stage with the news that the ring had been returned.

The stunt led to Harmon being held over for another full week and he repeated at the house three weeks later. Next week's appearance, therefore, gives him a fourth week at the Standard.

Dickinson and Deagon's "Notice."

Dickinson and Deagon are reported as having served their notice on the Shuberts. The team will retire from "Cinderella" at the Winter Garden, claiming their material doesn't fit and they are injuring themselves.

They will resume their vaudeville bookings.

CARNIVALS IN BAD AROUND NORTHWEST

Duluth Outrage Causes Tense Feeling—Circus Cancels.

Duluth, June 30.

Strong aversion to carnivals, circuses and other outdoor road shows has set in here since a 17-year-old girl was assaulted by six negroes near the grounds of the Robinson circus some days ago, and the lynching of three of the alleged assailants by an angry mob on the following night. The police station was battered to pieces, the negroes seized and hanged to an electric light post in front of the Shrine Auditorium. Several negroes formerly employed by the circus are held here under heavy guard of State militia and five alleged participants in the lynching are held on charges of first degree murder under $15,000 bail each.

The Al G. Barnes Shows, which were to visit Duluth early in July, canceled the engagement. Other shows have written asking if it were safe to come. The Kennedy Carnival Shows are playing here now, sponsored by the Odd Fellows.

Feeling is still high and carnival companies are being closely watched. Gambling games at carnivals have come in for severe criticism. The City Council has taken action to have carnivals coming here closely censored. Theatrical managers of the city appeared before the council and demanded that action be taken to squelch gambling for money.

The effect of the assault at the Robinson shows and the lynching that followed is tense feeling all over the Northwest.

Troops will be maintained here for some time to check further attempts to lynch the negroes held at the county jail.

CARUSO'S WORLD RECORD.

(Continued from page 1.)

which was charged for orchestra seats, war tax included.

Caruso received $10,000, possibly a record guarantee for an evening's performance. The local management cleared that amount for its share.

The tenor arrived in this city from Havana, where he has been appearing at a tremendous salary. He announced before leaving New Orleans he would not sing in public again until next season.

CHILLSON OHRMAN SAILING.

Chillson Ohrman sails tomorrow (Saturday) on the "Savoie" for Europe. While on the other side the prima donna will tour, returning in the fall to debut in grand opera in New York.

Mme Ohrman is accompanied by her husband, W. F. Melbinch, a Wall street broker, whom she married last fall.

ROOF GARDEN FOR ARTISTS ATOP FIFTH AVE. THEATRE

Keith-Proctor House Manager Arranges Roof of Theatre for Comfort of Acts Playing in His House—Opens Saturday Night.

The vaudeville actor now has a roof garden all his own. Bill Quaid, manager of the Fifth Avenue theatre, New York, will formally open and present the garden atop the downtown Keith-Proctor house tomorrow (Saturday) evening to the artists appearing at the Fifth Avenue.

Mr. Quaid says the roof garden is exclusively for the acts playing his bills with the inference the actors may invite guests to their aerial resort.

The opening is an invitation affair. There will be a cosmopolitan gathering to witness the dedication of the first roof garden ever provided for the comfort of artists only, by a theatre management.

Vaudeville of late has been generous in its managerial attitude toward the playing professional of its stages. The newest theatres have been designed with the comfort of artists in view, back stage and especially in the dressing room.

Sofas, curtains and the requisites of a woman's boudoir may be best perhaps found at the Palace, New York, but commodious rooms, shower baths and comfort in general have long since ceased to be a novelty.

Last week in the south a vaudeville management placed electric fans in all of the dressing rooms of its theatres, but the Fifth Avenue's roof garden tops them all.

"HUMAN FLY" FALLS 75 FEET.

Buffalo, June 30.

Chub Thompson, known professionally as Charles Hutchinson, "The Whirlwind" and "The Human Fly," fell 75 feet while climbing the outside of the Welland House at St. Catherine's, Ont., and will probably die. Over 10,000 persons saw him drop, his stunt having been widely advertised.

ACTS IN CHICAGO
Do You Want LOEW Time?
See LEW CANTOR
1010 Commerce Bldg.

GORDON SHOT AN ACCIDENT

Joe Hack, Shot by Headliner, Reported Recovering.

Chicago, June 30.

That the shooting of Joe Hack by Kitty Gordon on the Palace stage last Friday afternoon was an accident was established to the satisfaction of the authorities and even of the Randolph street gossipers after a few hours of many wild rumors.

Jack Wilson arrived in New York Tuesday. He explained the odd accident of the shooting of Hack.

He has made an arrangement to protect Hack financially. He offered to pay the act's full salary last week, but was informed by William Roach, the Palace manager, the house would take care of that. Wilson then gave the act a check for this week's salary, assumed the doctor and hospital bills and has agreed to pay Hack his regular weekly salary until able to go back to work. In the event that he will not be able to again work on the stage, Wilson has further agreed to take care of Hack for ten years, guaranteeing him his present weekly salary during that period.

FIDELITY TO ENLARGE.

(Continued from page 1.)

cently to several of its members who belong to both organizations. The letter stated in effect the Equity would not stand for membership in both, and the person belonging to both must make up his mind to belong to one or the other, Equity or Fidelity. The Fidelity reports it has lost no members during the past month through resignations. It is estimated there are about 50 or 60 actors who belong to both organizations.

A. E. A. ASKS VAUDEVILLIANS TO DEFINE THEIR STATUS

Choice Given of Declaring for Vaudeville, Musical Comedy or Drama—Slap at Vaudeville Branch of Four A's?—Recall Former Demand.

The Actors' Equity Association apparently has gone after the membership of the Vaudeville Branch of the Four A's. The A. E. A. is also of the Four A's, as the parent organization of the theatrical unions of players is called.

Quite recently the A. E. A. sent out letters to all of its members, and possibly to members of the Vaudeville Branch, requesting to know if those members had played vaudeville, and if having appeared in vaudeville, the [illegible] before or since, appeared in [illegible] comedy or upon the drama [illegible].

The letter stated that anyone who had played in vaudeville and also in musical comedy or the drama could elect which classification they desired to be placed under. That classification so elected would then regulate them in the branch of the Four A's covering the field designated.

This was looked upon as an intimation to vaudevillians to select musical comedy or drama, if having appeared in either, when the vaudevillian could enroll or remained enrolled as a member of the A. E. A. which handles those branches. Those electing to retain their vaudeville classification would remain with or be removed to the Vaudeville Branch.

The Vaudeville Branch of the Four A's, following the strike last summer, demanded that all variety players with the A. E. A. membership be transferred to the Vaudeville Branch. It was later decided the Vaudeville Branch was entitled to those members, as well as their dues. The accumulated dues up to the time of transfer to the Vaudeville Branch out of the A. E. A. amounted, it was said, to around $6,000.

STOCK IN FRESNO ORPHEUM.

San Francisco, June 30.

Harry Lewis Musical Comedy Company opened a summer stock engagement at the White theatre in Fresno this week. The White theatre is devoted to Orpheum vaudeville during the regular season.

PERFORMERS SAFEGUARDED FROM PROFITEERING RENTS

Law Applies to Apartment Hotels as Well as to Other Dwellings, Says Attorney Frederick Goldsmith—Tenants Told How to Proceed.

At the request of Variety, in answer to numerous complaints from professional people in the matter of rent profiteering, due in a measure to the congested local housing conditions, Henry J. & Frederick Goldsmith have furnished Variety with a salient excerpt of the new law relating to landlords and tenants as found in that part of Chapter 136 of the statute, reading as follows: "Unjust, unreasonable and oppressive agreements for the payment of rents having been and being now exacted by landlords from tenants under stress of prevailing conditions, whereby the freedom of contract has been impaired and congested housing conditions resulting therefrom have seriously affected and endangered the public welfare, health and morals in certain cities of the State, and a public emergency existing in the judgment of the Legislature by reason thereof, it shall be a defence . . . . that such rent is unjust and unreasonable and that the agreement under which the same is sought to be recovered is oppressive."

The ostensible purpose of this law was to prevent landlords of apartments and apartment hotels from profiteering, same as in every commodity used by the public. Apartment hotels are no exception to the rule, this clause being inserted intentionally, although it is often difficult to distinguish between such a building and a hotel.

Where an attempt is made to bring an apartment hotel within the exception of the law it must be shown that it is a hotel, otherwise an apartment hotel comes within the provisions of the new law. The tenant of an apartment hotel has a perfect right to have his day in court to protest against an indiscriminate raise in rent at the expiration of the lease, say the attorneys. In any case where a tenant at the expiration of his stated term lease is subjected to an exorbitant increase, his protection would be in writing a letter worded as follows: "I beg to inform you that I intend to retain possession of these premises at a just and fair and reasonable rental. I shall be pleased to have you inform me by return mail at what rental you will agree to renew my lease. In the event that we are unable to come to an agreement, I shall make due and diligent effort to find an apartment of similar character in this neighborhood or elsewhere, and, failing, I shall apply to a court for such stay as in its judgment may seem necessary."

This will have the effect of having the matter to be brought before a municipal court judge for adjudication. In most all cases it has been uniformly held by judges in courts of New York that the landlord cannot exact more than a 25 per cent increase in rent in an apartment or an apartment hotel.

Not only are too many theatrical folk yielding to the exorbitant demands of profiteering landlords, when by asserting their rights they might bring the latter to reasonable terms, but lay people as well are being subjected to this rental stress, although it seems a landlord loves to take it out in more than fair measure on a professional.

HERMAN VS. KLEE.

Blackfacers Wrangling Over Stuff. Pat Casey, Referee.

Pat Casey Monday summoned Mel Klee, a blackface single who was at Proctor's 125th Street, to answer charges made by Al Herman that Klee was "stealing his stuff."

Klee formerly worked in the box as a ballad singer in Herman's act. He uses the cigar, a wig similar to Herman's and talks about the other actors, but claims he is not using any of Herman's material.

When Klee first came forth as a single turn it was generally understood Herman had given him the rights to the act, but Klee now claims there were no rights to give and that he is not a copy.

NEW A. & H. IN 'FRISCO.

Announcement Made of $900,000 House.

San Francisco, June 30.

Public announcement was made of negotiations mentioned in Variety some time ago relative to the Ackerman & Harris $900,000 theatre for two-a-day vaudeville at the closing of the deal here last week. The location of the new house at Powell and Post streets has been leased for a period of 50 years at a rental of $10,000 annually. The site at present is occupied as an auto parking ground. A. C. Blumenthal & Co. handled all details of the big transaction. The theatre will be known as the Union Square, which is the name of the park covering four city blocks and opposite the site selected. Sam Harris stated that when the house is completed it will be operated on the "two-a-day" plan.

KUHNS IN AUTO ACCIDENT.

Taxi Collision in Chicago Injures Three—Time Canceled.

Chicago, June 30.

The Three White Kuhns were caught in an automobile accident Thursday night when returning from the Chateau in a taxi. Their cab collided with another car. Charles Kuhn's wrist was sprained. Bob had a severe gash cut in his head and Mary Kuhn (Charles' wife) had her nose broken. Paul escaped uninjured.

They were taken to Columbus Hospital for treatment.

The injuries necessitated the cancellation of a Pantages circuit contract.

WHALEN NEEDS BLOOD.

Otherwise Minstrel Star Will Die in Syracuse.

Syracuse, N. Y., June 30.

John W. Whalen, 42, former minstrel star of the Primrose-West Minstrels, suffering from anemia at the Hospital of the Good Shepherd here, will die unless someone volunteers to a transfusion of blood, according to Dr. Frederick C. Burdick, attending Whalen.

The former minstrel man was taken to the hospital some time ago. He had no funds and five friends are paying for his care in the institution. Dr. Burdick is giving his services free.

HIPP NOW SPLIT WEEK.

Policy There Only Temporary, However.

San Francisco, June 30.

The Hippodrome here, the only full week stand on the Loew-A.-H. route since productions supplanted vaudeville at the Casino for the summer, started playing two bills weekly this week. By adopting a temporary split week plan all acts comprising the two Loew road shows entering here weekly will be enabled to play the Hipp.

KEITHS ENGAGE SHORT.

"Bloaty Bloaty" for Booking Office—Others in the Fall.

Hassard Short has been signed by the Keith office to stage the "Bloaty Bloaty" musical act shown at the recent Lambs' Gambol for big time houses.

Mr. Short has also agreed to put on a number of other production turns of a similar sort for fall vaudeville bookings.

Hilliam-McIntyre Team.

The vaudeville stage partnership of B. C. Hilliam and Molly McIntyre recently arranged has been declared off. Hilliam is to sail for London June 29 to stage a new revue for Laurillard & Grossmith.

Miss McIntyre will play vaudeville with another partner.

GOLF TOURNAMENT FOR N. V. A.'S ONLY

Four Days of Playing, Commencing July 26.

A golf tournament promoted under the auspices of the N. V. A. Club will be held July 26-29. None but members of the club are eligible. There will be prizes donated during the four days and the flights will occur in the following order: Monday morning: Qualifying round of 18 holes with prizes for the low score players. Monday afternoon: First round men singles consisting of three flights. Tuesday morning: Second round, men singles. Tuesday afternoon: Men's Foursomes 18-Holed Medal Play. Wednesday morning: Semi-final, men singles. Wednesday afternoon: Men's handicap singles. Thursday morning: Men's finals for all flights. Championship flights, 36 holes, match play. Remaining flights, 18 holes. Friday: Men's four-ball foursomes, counting best ball for low score. Medal Play.

The tournament will be played on a course to be announced later.

SALT LAKE CITY BAD TOWN FOR VAUDEVILLE PEOPLE

Local Paper Tells 'Em to Wake Up—Orpheum Circuit's New Policy Loser and Pantages Abandons Continuous Show in Mormontown.

Salt Lake City, June 30.

Salt Lake is going cold or dead. It sounds dead, according to Stephen J. Moloney on a local paper. Moloney asked the town to wake up when in a theatre, or warm up.

Salt Lake enjoys the honor of being one of the only two cities on the Orpheum's Eastern list of pop playing summer vaudeville that is a loser. The other Orpheum city is Denver. Others around this Orpheum section that started the pop vaudeville and picture entertainment over the hot weather are doing well. Salt Lake and Denver will be held open, notwithstanding, as there are but six weeks left for the Orpheums to use the pop policy.

Pantages is another vaudeville circuit feeling the apathetic attitude of the Salters toward vaudeville and pictures when combined. Pantages recently made his bill continuous, using pictures and acts. Now Pantages is back to vaudeville, three times daily, minus continuous and pictures.

Declaring in the headlines that Salt Lake has nothing but "cold audiences" and saying "Give the Performers a Hand!" Mr. Moloney said:

> Salt Lake is the coldest town in the United States.
>
> Very likely J. Cecil Alter, the local weather mixer, might take issue with me on this point, but I have the word of every theatrical performer who visits this city to place in evidence against any startling array of statistics he might present. For every performer in the country concedes to Salt Lake the honor—and it is a doubtful one—of being the city of cold audiences.
>
> Despite the fact that, in point of attendance, Salt Lake is notably one of the best theatre cities in the United States, in point of expressing appreciation it is the worst. The audiences, according to the performers who play here, undoubtedly appreciate their efforts, but in expending their energy in applause they are as thrifty as the well-known Scotchman.
>
> Why be cold? That is the question placed squarely before the audiences. The performer lives on his or her applause. On it depends the performer's chances for a raise in the pay of the act. On it depends the performer's ability to judge the likes and dislikes of the audience. It is the incentive to better work, and lack of it discourages the act. On applause depends the booking of the act and its chances for better time.
>
> The audience is the employer—the act the employe. As in any other institution, appreciation and encouragement stimulates ambition, plants it where there was none, and generally is conducive to better work.
>
> Salt Lake audiences—get off your hands. Warm up! Get some enthusiasm. If you like an act, show it. If you love it—start a riot! If they don't give you enough—stop the show! Don't let a darkened theatre—waiting for the next act—dampen your enthusiasm. Managers hate to see a show stopped—but when it is over they brag about it. The theatre is yours—get what you want from it. But for heaven's sake—applaud.
>
> IF THE ACT IS POOR—IT NEEDS IT! IF IT IS GOOD—IT DESERVES IT!

KEITH BUYS RIGGS BLDG.

Purchase Prominent Washington Corner.

Washington, D. C., June 30.

The B. F. Keith interests have purchased the Riggs building which contains the Keith theatre and may rename it the Albee building.

Although authoritative figures could not be obtained on the purchase price the tax records would indicate a value on the building of $1,500,000.

The National Press Club has its quarters on the top floor of the building.

MUSIC PUBLISHERS AGREE ON MUTUAL TRADE MATTERS

Business During June Worst of Many Years—30-Cent Music Only Sellers—10-Cent Stores Badly Hit—10-Centers' Combination Sales.

The popular sheet music publishing business is still suffering from the terrific slump which hit the sales end of the business around February 1. The month of June while showing some slight activity in the sales of 30-cent music over that of May was away below the record the same month in 1919 and previous years.

Whatever sales are being made are in the 30-cent music. The 10-cent catalogs are practically at a standstill.

This is explained through most of the big popular publishers laying off on the boosting of 10-cent music during the last two or three months.

The public, according to the business manager of one of the largest publishers, are only buying the songs and instrumental pieces they hear, either in the theatres or on the mechanical pianos and talking machines or in the dance places.

The 10-cent store sales were less than nothing for June, despite displays and persistent counter plugging by the 10-cent store syndicates. One reason advanced for the falling off of sales in the 10-cent stores is that the public has been filled up through just this type of counter plugging with millions of copies of second rate popular publications and they (public) refuse to fall for the quality of stuff that is being offered over the 10-cent counters.

The greater part of the pop publishers have cut their staffs to a minimum for the summer and the branch offices have also been curtailed as much as possible to meet the present conditions. There is a feeling of optimism among the pop publishers that sales will pick up in the fall. This is based on nothing stronger than hope for better business, however.

Several of the Woolworth stores are reported to be offering regular 30-cent publications on a combination proposition which includes the purchase of three copies of music for 30 cents. One of the copies included in the Woolworth proposition is usually a 30-cent music hit or near hit and the other two unheard of or old music published as a rule by small out of town publishers.

All of the New York publishers received a circular letter some time ago from one of the 10-cent syndicates inquiring whether they had any old music to sell. It is understood the plan called for the purchase of this "old" music by the 10-cent store syndicate at the rate of about two copies for a cent. By selling the 30-cent music in combi-

(Continued on page 36)

JOHN HYMAN — NEW MATERIAL 311 PUTNAM BLDG., NEW YORK.

"CINDERELLA" CHANGES.

Savoy and Brennan Jump In—"Name" Closes.

Savoy and Brennan went into "Cinderella on Broadway" at the Winter Garden last Saturday. Among other changes Sonia Meroff, who appeared on the programme as Shirley Royce (her name being changed when joining the show) withdrew from the show and was replaced by Olga Cook.

Savoy and Brennan were to have gone in "What's in a Name," which closed suddenly Saturday. The show had been operating on a week to week notice plan. Van and Corbett withdrew from the show Thursday and with the box office showing a steady decline it was closed.

Several new acts were listed for the "Name" show this week, among them being Cartmell and Harris and Hanford and Myers. The latter act may go into the new "Greenwich Village Follies," while the dancers are to tour with the "Name" show when it reopens in the fall.

PEARL JARDINIERE

Who has just returned from a 15 months' tour of the world with the Hanvard Comedy Company, with which she appeared as leading comedienne.

Miss Jardiniere is now in New York arranging her plans for next season.

DIVORCE FOR MARY CLARK.

Chicago, June 30.

Through her attorney, Benjamin H. Ehrlich, Mary Clark, vaudeville, was granted a divorce from her husband, Arthur B. Clark, manager of the Palace Hotel, New York, in Judge John J. Sullivan's court. The charge was desertion.

Divorce proceedings instituted by Marie Kaiser, chorus, against her husband, Louis Kaiser, were dismissed after Benjamin H. Ehrlich, Mrs. Kaiser's attorney, had effected a reconciliation.

BERT LEVEY DUE EAST.

San Francisco, June 30.

Bert Levey will leave for a trip east July 9. He will be away from the Coast about four weeks. Levey's trip east is for the purpose of making connections and looking over material for his circuit, which is expected to have about eleven weeks before next season.

MUSICIANS' MEETING NEARING RIOT WHEN STRIKE IS STOPPED

Objections to Accepting 40 Instead of 50 Per Cent. Increase From Vaudeville, Burlesque and Picture Interests—Settlement Terms and How They Vary Given in Full—Weber's Ultimatum Halts "Outlaw" Strike.

The threatened strike of the New York musicians playing in vaudeville, burlesque, legitimate and picture houses, scheduled to begin July 1 (yesterday) was declared off following an exciting meeting of Local No. 310 of the Mutual Musical Protective Union. The musicians' meeting was held at 10 a. m. in the 86th street headquarters. Prior to the musicians' meeting, the United Managers' Protective Association Committee and the committee representing the vaudeville, burlesque and picture interests held a session at 8:30 Wednesday morning.

The musicians' meeting came near ending in a riot call, the vote to accept the managers' terms being decidedly close. The legitimate terms offered were satisfactory, being in the nature of a 50 per cent. raise for the musicians, the trouble arising over the acceptance of the vaudeville, burlesque and picture terms, which give the musicians a 40 per cent. raise instead of the 50 per cent. asked for. The vaudeville, burlesque and picture offer was finally accepted under protest by the union, the discussion lasting from 10 a. m. until 2 p. m.

According to the settlement terms musicians playing in two a day or big time vaudeville houses and small time houses where the admission fee is more than 25 cents will receive from July 1 $56 a week for a seven-day week. The same applies to burlesque theatres. The working hours were cut in the big and small time vaudeville theatres and burlesque houses from six and a half hours to six and a quarter hours. This was a concession granted by the managers. The musicians in big and small time theatres and burlesque had been receiving $40 a week. They were demanding approximately $66 a week in big and small time houses and burlesque. The $66 included pay for rehearsals and double pay for Sunday and a 50 per cent. increase flat over the $40 received. The demand

(Continued on page 17.)

COMBE DEFEATS IRWIN FOR CHAMPIONSHIP

Player Combe, Winning 11 Down With 10 to Go.

Boyce Combe defeated Charles Irwin at the Siwanoy Golf Club, Mount Vernon, N. Y., Wednesday for the theatrical championship. Combe went-out at the 26th hole in the afternoon round, defeating Irwin 11 down with 10 to go. The regulation 36 holes were to be played, and the morning round wound up with Combe out in 38 and in in 39 for a 77, and Irwin out 43, in 41, for an 84.

The match was promulgated by Irwin's letter to Variety challenging any theatrical golfer to a match for the championship of the theatre and a side bet. Combe accepted. A wager of $250 a side was posted with Variety. Before the game the Palace theatre crowd were offering 6 to 5 on Combe, with very few takers. Irwin sails for England next week.

The match aroused plenty of enthusiasm, and a large gallery followed the players around the course. Irwin played pluckily, but was outclassed by his English opponent who was in top form.

Jack Kennedy is reported as having challenged the winner. This game will probably inaugurate an annual golf event to decide the theatrical championship. Combe is now recognized as the leader in that class and will entertain any legitimate challenges.

STRATTON RESIGNS

Was Booking Man in Keith Office—Out of Business End.

The resignation of Chester Stratton as a booker in the Keith office was handed in last week, when Mr. Stratton's vacation expired. Stratton is leaving the business end of theatricals, although he may remain a part of the show business. He is very well connected and his folks are thought to have prevailed upon him to step out for himself.

Stratton has been with the Keith office for several years, first booking important houses under the late E. M. Robinson, with whom he was personally on very friendly terms. Leaving the Keith office for the army, Mr. Stratton saw active service in France and returned a first lieutenant.

With Eddie Darling's succession to the Robinson bookings, Stratton continued. He succeeded Harry Mundorf in handling some of the Keith middle-western houses. Mundorf, who left the Keith agency several months ago to recover his health, is expected to return there in September and resume his former bookings.

Darling was to have sailed on the "Mauretania" yesterday. In his absence abroad, Pat Woods and John O'Malley will look after the Darling direct bookings. Woods and O'Malley have been with Darling for some time.

TED SNYDER DIVORCED.

Mrs. Hope Stewart Snyder was granted an interlocutory decree of divorce in the White Plains, N. Y., Supreme Court by Justice J. Addison Young against Ted Snyder, music publisher and song writer. The defendant is a partner of Waterson, Berlin & Snyder, Inc. The plaintiff is in pictures.

Mr. Snyder denied his wife's charges and entered his testimony without counsel. The court decreed Mrs. Snyder may resume her maiden name, and she will receive $35 weekly towards her support pending the final decree.

SANTREY ROUTED.

Henry Santrey and his Band have been routed over the summer by the Keith office. The act went into the Palace unheralded and was held over. It has been playing around the middle west and was brought east by Murray H[illegible] (Rose & Curtis).

LEFT "VANITY FAIR."

[illegible] and [illegible], featured with "Vanity Fair," closed with that act last Saturday.

[illegible] Donegan and [illegible] replaced them.

Roth-Garren Producing.

[illegible] Roth and Joseph Garren, formerly with Witmark & Sons, have entered vaudeville producing as a firm.

Their initial production, "Past, Present and Future," with seven people, is now breaking in.

"[illegible]," a musical skit with 12 people, is in rehearsal.

OHIO HOUSE CHANGES.

Akron Busy Theatrically—Opposition to Feiber & Shea.

Canton, June 30.

Theatre interests in Eastern Ohio the past week experienced more activity than ever before in history. Sales and leases of playhouses in half a dozen Eastern Ohio cities, involving almost $2,000,000, are reported.

Most important of the deals was the lease of a new theatre now under construction in East Akron by Charles Miles, Cleveland and Detroit theatre magnate. This playhouse will be ready for opening late in September. It will seat 1,600 people and the policy will be five acts of vaudeville and pictures. The lease covers 20 years, and the yearly rental is $40,000. Miles controls four theatres in Detroit and one in Cleveland. It will be the first invasion in Akron of opposition interests to the Feiber & Shea Amusement Co., which controls the three principal playhouses here.

Announcement also was made this week of the erection at Brown and East Market streets, Akron, of a picture theatre to cost approximately $150,000. This house will be built by J. H. Rounsley, owner of the Rex Theatre in South Main street. The building will seat 1,000. Construction will be started at once.

The Grand Theatre block at Tiffin was sold this week to R. H. Kirwan and R. A. Hetrick, owners of a chain of theatres in Columbus and Lima, Ohio. The new owners will take possession Aug. 1. The new owners announce the house will be dark for two months until improvements costing $25,000 are completed. The policy in summer is pictures and legitimate attractions are planned in the winter.

The Tender Amusement Co., at Alliance, O., has purchased the Lyric (vaudeville), Alliance.

Erection of a new modern film theatre in Tuscarawas street East by James Lopson, Canton, O., theatre man, has been started. It will have a seating capacity of 1,200.

NOT PANTAGES BACKING.

Merely Reserve Right to Book for National.

Following the publication some weeks ago of the activities of the National Playhouse Corporation, a new entrant in the theatre field, comes a denial that Alexander Pantages has any agreement to book houses to be built or acquired by the new concern.

Inquiry at the local Pantages offices elicited the information that while there was no booking agreement, that office naturally reserved the right to supply bookings to any house it could, but that the Pantages name would not be loaned to a new corporation which might have as an object the selling of stock.

Arland W. Johnson has been named as the head of the National Playhouse Corporation, which has John Loop recently resigned as manager of Proctor's, Mt. Vernon, N. Y., as general manager. The new company has actually started the building of a theatre in New Rochelle, its name being the Huguenot. As this site is close by to the new Keith house at Fordham, the venture is said to have been tabled as opposition by the Keith interests.

REMICK BUYS "HOLD ME."

Jerome H. Remick & Co. this week [illegible] the publication rights to Sherman, Clay & Co.'s number, "Hold Me," by [illegible] and Art Hickman. The consideration is said to be [illegible].

Mr. [illegible] is at present playing with Hickman's Orchestra at the New Amsterdam.

LEW CANTOR OFFICE
IRVING YATES, Manager
1493 Broadway, N. Y. C.
THE OFFICE OF QUICK RESULTS

MRS. FITZPATRICK'S SUIT.

Wants Decree Favoring Manager Set Aside.

Kansas City, June 30.

The divorced wife of John R. Fitzpatrick, manager of the Shubert theatre here, filed a motion in the Circuit Court on Monday to have set aside the decree granted her husband in March, 1919. She is Mrs. Bessie Fitzpatrick of New York, and alleges the decree was obtained fraudulently. The motion asserts she was not informed of the trial date and was not a party to any agreement that she was to receive $75 monthly alimony; that her husband committed perjury when he testified that his wife would not live with him, and that several months prior to the divorce she wrote him that she would come here and live providing he would cease his relations with Mabel Marsh, a toe dancer.

DIVORCES T. F. SNYDER.

White Plains, June 30.

Supreme Court Justice Addison J. Young on Monday signed the interlocutory decree of divorce in favor of Mrs. Hope L. Snyder against Theodore F. Snyder, the song writer and publisher. The couple were married in 1906.

An unidentified woman was named as corespondent. Snyder entered a defense without counsel, denying his wife's charges. She was given $35 a week alimony.

GAIETY AT UTICA.

It has been definitely settled the Columbia wheel shows will play the Gaiety (formerly Lumberg), Utica, N. Y., next season as heretofore the last three days of the week, a deal having been consummated to that end by the Columbia Amusement Co. and Wilmer & Vincent, owners of the Lumberg, last week.

The Gaiety will split the week with the Bastable, Syracuse.

MME. KAHN
"THE THEATRICAL MODISTE"

It will be good news to the many patrons of Mrs. Louis Kahn, better known as MME. KAHN, the theatrical modiste of 148 West 46th Street, that she is going personally to Paris on the "Olympic," next Thursday, July 8.

MME. KAHN means to secure for her patrons the latest in styles and will trust the choice of her offerings to no buyer, however expert, less acquainted with the demands of [illegible] than herself. It is her personal attention to detail, she feels, that accounts for her success in gowning some of the greatest stars in musical comedy, drama, pictures and vaudeville alike.

SHUBERTS' PAPER STOPS "CRUSADING"

Silent About "Big Time Opposition" or Keith People.

The Shuberts' weekly last Saturday, for the first time in several weeks, failed to carry a line about the proposed "big time opposition" it had previously heavily dwelt upon in each issue, nor did the paper run by the Shuberts as a house organ have a word to say against any of the Keith people.

For several weeks the Shuberts' weekly had insisted the Shuberts intended to start a big time vaudeville circuit. In one issue it was stated an organization had been formed by the Shuberts to handle the vaudeville end. This was disproven by the facts, and when it became known from routes given out by the Shuberts for legit attractions that they had left none of their theatres available for any other policy, the announcements in their sheet, in the absence of any positive statement, caused the Shubert "crusade" to be looked upon as spite work, through internal trouble between themselves and the Keith office.

The Shuberts first felt aggrieved through the attending circumstances of the exit of Keith Sunday vaudeville from the Century; also the "deal" they claimed to have received in Syracuse. Their Keith franchise in the Grand there, carrying with it a split of 50 per cent. with the Keith people on the Grand's profits, was lost in the shuffle when big time vaudeville reopened at the new Keith's, Syracuse.

The silence attending "big time opposition" or the Keith crowd in the last issue of the Shubert weekly seemed significant of the usual spite storm having been passed over or "fixed up."

The departure of the Shuberts from the contending big time leaves the Loew Circuit as about the single possibility in sight. It is quite likely that if Loew ever takes on the big time grind he will have associated with him the Shuberts for whatever purpose he may need them.

HUGO HERTZ RESIGNS.

Ends Twenty Years at San Francisco Orpheum.

San Francisco, June 30.

Hugo Hertz severed his 20 years' connection with the local Orpheum last week. For the past six years he has been resident manager and his resignation was unexpected. He was succeeded Saturday by Harry Campbell, who has been in charge of the Orpheum bills playing Sacramento and Fresno. Until the fire he was the manager here of the old Grand Opera House.

PANTAGES MUSIC HALL.

Los Angeles, June 30.

The opening of the new Pantages, which will be devoted to vaudeville, will be July 26. The new house is located at Hill and Seventh streets.

Monday night openings will introduce the new shows at the Pantages Music hall, the name of the new theatre. The opening attraction as booked now will be the "Broadway Follies," with a cast of 50 Los Angeles girls with changes of the principals and in vaudeville acts. "The Follies" will be held at the theatre for at least a month.

ARTISTS REPLACE ORCHESTRA.

Muskogee, Okla., June 30.

A shortage of musicians at the Yale, booked by the Loew office, threatened to close the house last week.

Halsey Mohr, the song writer, saved the situation the first half by volunteering to play for the acts. Tom McKay, of "Hearts and Flowers," played the piano music for the second half.

Strand, Shenandoah, Pa., Opening.

The new Strand, Shenandoah, Pa., will open July 12 with a vaudeville and pictures on a split week.

Four acts will be booked by Arthur Blondell of the Keith office.

Princess, Montreal, Closing.

The Princess, Montreal, will close for the summer July 4.

[illegible] and [illegible]
LOEW TIME through CANTOR OFFICE

COAST MANAGERS ORGANIZE TO FIGHT "SUNDAY" LAW

Irving Ackerman Temporary President—Dues a Cent Per Seat in Respective Houses—Stand Against All Other Adverse Legislation.

San Francisco, June 30.

A meeting was held here last week by the owners and representatives of all local theatres (legitimate, vaudeville and pictures) at Native Sons' Hall.

Steps were formulated to effect a permanent organization. It will be the object of this new managers' association to exert every influence for the welfare of the theatre and combat all unjust adverse legislation and movements, especially the concerted effort now being made to effect Sunday closing in this State.

The association will be known as the Allied Amusement Industries of California. All persons interested either as owner or as representative of theatres are eligible to membership. Monthly meetings will be held.

Members are required to pay as dues of the association a sum equal to one cent for each seat of the theatre or other amusement place represented. Where a member represents more than one theatre or other amusement place he must pay a sum equal to one cent per seat based on the total combined seating capacity of all theatres represented.

Irving Ackerman is temporary president, Ralph Pincus, temporary secretary, and Charles Bray chairman of the executive committee. Permanent officials will be elected by a vote of the general membership, annually, at the regular meeting of the association next month.

CONVENTION NO HELP.

No Marked Increase Noted in Legit. Takings.

San Francisco, June 30.

The convention crowds brought about no marked increase in business at the legitimate houses, with "Wedding Bells" at the Curran and "The New Bostonians" at the Columbia doing normal for this time of year, which is only fair. "Frivolities" at the Casino picked up gradually, getting a gross of around $14,000 for the first seven days. It continues to do steady, but no big business, and will be lucky to break even on the scheduled four weeks' engagement.

GERALD GRIFFIN ENGAGED.

San Francisco, June 30.

Gerald Griffin has been specially engaged for one week to be featured in "Rose of Killarney," which will be presented by the Charles King Dramatic Stock Company at the Republic next week. Mr. Griffin sails on the steamer Marama for Australia July 12, where he will present Irish plays in the J. C. Williamson theatres.

ARDATH-ALLBRIGHT'S PLANS.

San Francisco, June 30.

Fred Ardath and Bob Allbright, who will install a musical comedy stock company in the old Pantages theatre in Los Angeles upon the completion of the new Pan house there, were on the Pantages bill in Oakland last week heading a tabloid. Ardath and Allbright are endeavoring to fill in open time while awaiting the Los Angeles stock engagement.

"MY CELLAR"
A Bit of Bohemia in the Heart of
SAN FRANCISCO
At THE GRIDDLE
Waffles, Hot Cakes, Ham and Eggs, [illegible]
40 EDDY STREET, Above Powell
HERBERT MEYERFELD, [illegible]

SAVOY THEATRE
IN THE HEART OF
SAN FRANCISCO
House Available for Road Attractions
Write or Wire for Open Time.
SAMUEL H. GROSSMAN, Mgr.

GET MORE ON MIDDLETON.

Called Himself Willard Mackie—Fleeced Many Widows.

San Francisco, June 30.

Coincident with the arrest of Sholto H. Middleton for passing a worthless check at the Continental Hotel last week, it was disclosed by the police that Middleton, who is accused of fleecing women on the promise that he would make them moving picture stars, was conducting an office under the name of Willard Mackie. The assumed name of Mackie was to confuse his clients with Willard Mack. Many of his clients were widows who were induced to deposit their savings with him as a mark of good faith.

LEE GOT HIS'N.

San Francisco, June 30.

Dick Lee, an Irish comedian, returned from Salt Lake City last week, where he went to fill an engagement promised him by Billy Mann to produce a revue in a cabaret. Lee states that on his arrival at Salt Lake he learned Mann had left the city and the revue was off.

After spending several days in conference with the owner of the resort Lee finally threatened to take action against the parties who brought him there unless furnished transportation back to San Francisco. The owners, to avoid further trouble, gave Lee his fare.

CLAIRE SHOW FOR SALT LAKE.

San Francisco, June 30.

The Roy Claire Musical Comedy Co. has been secured by Allen Curtis through the Blake & Amber Agency for a stock engagement at the Strand theatre in Salt Lake City, opening July 5. Mr. Curtis will manage the Strand, which is owned by W. H. Swanson, who is experimenting with musical shows in this house which has heretofore been devoted to a straight picture policy.

TOO SPORTY.

San Francisco, June 30.

The new Jackson Sport Model "6" recently purchased by Edwin Morris, Manager of the Hippodrome and parked daily in front of the theatre, has been attracting attention that resulted in blocking traffic and an order from the police to park the car elsewhere.

ATTACH BELLE BENNETT.

San Francisco, June 30.

Miss Belle Bennett, who last week terminated her engagement as leading woman at the Alcazar theatre, had an attachment levied against her wardrobe during the final week of the engagement. The Eagle Taxicab Co. obtained a judgment to collect $161 due.

SALES TOUR BY AERO.

San Francisco, June 30.

For the first time in local aeroplane history a tour of Northern California was made for business purposes last week. Fred Sherman, vice-president of Sherman, Clay & Co., utilized the aeroplane and at each of the towns visited Sherman was met by the branch managers and taken to the store and business transacted. The itinerary covered in six hours would under ordinary circumstances take several days.

FIRE HURTS JOYLAND.

San Francisco, June 30.

A fire at Joyland Park, [illegible] theatre last week completely [illegible] out the buildings and other concessions and seriously [illegible] the theatre in the park, which is playing musical comedy [illegible].

ORPHEUM.

San Francisco, June 30.

The Orpheum has a corking show for Convention Week. The bill is headlined by Joseph Howard and Ethelyn Clark in a miniature revue entitled "Chin Toy." The company includes Max Ford, Jack King and Sun Ki Gee and a chorus of pretty girls elaborately costumed. The revue is staged in the usual high standard set by Howard and it pleased immensely, but the real hit was registered by Howard singing the choruses of his former hits with Miss Clark flashing on and off stage in a change of costume for each one of the songs. A new song was "Sweet Little Mary Ann." Max Ford and Jack King each received individual recognition, the former for his dancing and King for his playing and a prima donna impersonation, the falsetto in the latter was a little overdone, but it scored. The Chinese scene in the revue received the biggest individual hand. Howard was forced to beg off with a speech to permit the show continuing.

Bruce Morgan and Franklyn Gates in a nut offer replete with original business scored a healthy hit. George Rolland and Co., in the farcical offering "Fixing The Furnace" originally programed for the second spot, closed the show where it did not receive the attention that the offering warranted.

Chester Spencer and Lola Williams absolutely stopped the show in the next to closing spot, although the act is showing nothing that is new since its last visit here. Spencer's delivery and his confidential stuff with the audience brought howls of laughter. Josie Heather, who is playing a repeat, managed fairly well. Eary and Eary, who were billed in advance, were replaced by Reddington and Grant programed to close but who opened instead, scoring. Bill Robinson was the cause of all of the program switching, refusing to continue opening the show after Sunday performances threatening to step out of the bill. Placed second he managed fairly well with his blackface monolog.

Alexander Carr and Co., in "An April Shower," was held over from last week and very easily repeated his former success.

Jack Josephs.

PANTAGES.

San Francisco, June 30.

The audience slumbered through the first part of a rather well balanced bill at the first performance on Sunday. The Seven Bell Tones are headlining the show. They are good lookers and certainly know how to handle musical instruments. The finish with the bagpipes put them over to rousing applause, compelling numerous encores.

Jennings and Mack scored the laugh hit of the show next to closing in "The Camouflage Taxi." The deception of the man singing falsetto is successfully carried out as the woman behind the drop doesn't show. The talk and parodies caught the show, and the team stopped the show. The Riding Lloyds, costumed as Indians, presented a corking bareback turn and then going into singing and dancing scored.

Early and Laight with a talking skit along familiar lines, managed to get laughs on the strength of the woman's souse bit. The Upside Down Millettes opened with a good bit of head to head balancing on trapeze. Delaphone failed to get his comedy over, and although some of the imitations offered are good the manner of presentation fails to get them over. Showmanship seems lacking in this case.

Gladys Brockwell in "The Mother of Her Children" was the screen offering.

Jack Josephs.

LOEW'S HIPPODROME.

San Francisco, June 30.

The Hippodrome played to a capacity audience opening on Sunday. Lester Raymond and Co., with a novelty juggling offering and with several good stage effects, opened the bill successfully. The El Rey Sisters scored nicely with their singing and dancing, with a big hand being won by their steel guitar playing. The girls have personality and are clever, and with better material should have no trouble in advancing.

Francis, Clark and Brown, in "Wanted, Wanted," scored in the laugh division. Lee Nash seems to lack the initiative and talent that have made others famous and he needs but the material to send him along on the big time. He put over both songs and [illegible] material cleverly.

Closing the show, "Follies of Vanity," a different sort of a school act with a couple of women plants in the audience to help the comedy, [illegible] on the [illegible].

Jack Josephs.

NOTES.

San Francisco, June 30.

Claude Kelly, of Kelly and Rowe, is laid up with rheumatism.

J. Anthony Smythe is underlined for a return engagement at the Fulton in Oakland to replace Paul Harvey who has not missed a week in two years.

The newspapers of Oakland, following out their new policies of giving no publicity to theatres outside of the regular columns, spoke of Mrs. Fiske's lecture at the Greek theatre last week, as "Mrs. Fiske, lecturer and actress."

Miss Madeline Bailey, one of the chorus with the "New Bostonians," sustained a fractured knee cap when she fell on the sidewalk while on her way to the theatre for the opening of "The Chocolate Soldier," at the Columbia.

The Diehl Sisters and Hovick Girls have combined and are filling vaudeville dates as "The Juvenile Four."

D. J. Grauman was a visitor here for several days last week.

J. P. Ryan has succeeded Billy White as assistant manager at the Hippodrome, the latter having been transferred to the San Jose Hipp.

Herbert Meyerfeld, proprietor of The Griddle and "My Cellar," is opening another unique cafe on Market street near the Ferry Building. It is Meyerfeld's intention to open a string of "Griddles" in this city.

The Darling Twins, a pair of little girl entertainers, are a special attraction at the Strand theatre this week.

Frank Morrell is framing a double turn with Buster La Mar, pianiste of the Shapiro-Bernstein forces.

Dailey's Lucky Eye.

San Francisco, June 30.

Bill Dailey, for many years connected with the leading vaudeville agencies on the Coast, who some time ago underwent an operation on his eyes which resulted in the complete loss of one eye, was again operated upon for the other eye. While not much hope was held out to save the remaining optic, the operation luckily proved a success.

Organizing Road Show.

San Francisco, June 30.

Frank Atkins of Atkins' theatre in Marysville, is organizing a musical show for the road.

WAY REPLACES BOYD.

Chicago, June 30.

Karl L. Way succeeded William Boyd in the leading male role of "Poker Ranch," Willard Mack's play, now in its sixth week at the Olympic. Way is a stock favorite in Chicago and scored.

George X. White to Produce.

San Francisco, June 30.

George X. White returned here this week from the East and is negotiating to produce a show in one of the surrounding towns.

Airdome in Chico.

San Francisco, June 30.

Otto Lowelle in association with others, is building an airdome in Chico to present stock musical comedy during the summer.

CHARLES F. RIGGS.

Charles F. Riggs died June 27 at his home on West 112th street after a lingering illness. He was the father of Ralph Riggs (Riggs and Witchie) and of Bernard Riggs (Riggs & Ryan). His wife also survives him. She was Rose Gillman. Mr. Riggs was connected with "Watch Your Step," "Flo Flo," "Nothing But the Truth" and other successes.

JOSEPH CONYERS.

Joseph Conyers, for many years leading man for Ada Grey in "East Lynne," and more lately of the firm of Miller & Conyers, died June 23 at Dr. McMillan's Sanitarium. He was buried on June 27 from the Church of St. Vincent Ferrer, there being many members of the Lambs and Players present. Just prior to his death Mr. Conyers had been playing the constable in the production of "Our New Minister," produced and managed by his firm. His real name was Joseph O'Connor. He is survived by his parents, three sisters and two brothers.

IN LOVING MEMORY OF
MALVINA ASHER
(LEOLA MALVINA)
Passed on June 6, 1920
MOURNED BY HER HUSBAND
HARRY (ASHER) PEARSON
AND SON
MAURICE

LEOLA MALVINA.

Leola Malvina (Asher) died recently at her home in Detroit. The deceased was the wife of Harry Pearson (Asher), manager of the Waterson, Berlin & Snyder branch office at Detroit. Miss Malvina had been with productions and did an act with her husband at one time in vaudeville. She was 30 years of age. Her husband and a son survive.

GEO. S. LAUDER.

George S. Lauder, the ventriloquist, died June 20 at his home in Westfield, Mass., of Bright's disease. Mr. Lauder was an Australian. He retired from the stage about four years ago. A daughter (Mrs. Wilbur-Wilbur and Girlie) survives.

The mother of John Orren (Orren and Drew) died June 11 at her home in Louisville.

The mother of Samuel Altman died at her home in New York June 25. Mr. Altman is a theatrical attorney associated with Herman L. Roth.

BAPTISTE GOLDKETTE.

Baptiste Goldkette, of Baptiste and Franconi, died June 25 at the Columbus Hospital, Chicago. Heart trouble hastened the end. The deceased for years has been afflicted with a heart disarrangement augmented by his athletic activities. Mr. Baptiste was one of the most famous head balancers in the profession and had appeared in the most prominent vaudeville theatres and concert halls in this country and Europe. At the time of his death he was about 40 years of age. He was born in Europe but came to this country as a child and was an American citizen. His home was in Wisconsin.

CATHERINE MOORE.

Mrs. Peyton James Moore (Catherine Moore) died June 25 at the American Hospital as a result of heart trouble. Mrs. Moore, a former actress, was the mother of Marcia Moore, musical comedy

The Play Spot for the Show People
America's Supremely Unique Rendezvous of Goodfellowship
THE DUNGEON
A Bit of Montemartre Transplanted in California
Subterranean Prison with "Trusties" in Service
H. C. FISCHER, Master of Frends
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SAN FRANCISCO

A. C. BLUMENTHAL & CO., Inc.
REALTY BROKERS
SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.
58 SUTTER STREET SAN FRANCISCO

SCENERY BY EDWIN H. FLAGG STUDIOS

CHICAGO MUSICIANS MAY FIGHT FOR 75% INCREASE

Windy City Managers Thoroughly Organized and Prepared for Stand Against It—Chicago Union Backed by the Federation.

Chicago, June 30.

July 1 is the "deadline" set by the local musicians in their latest ultimatum. On that date, they say, the managers will grant the 75 per cent. increase or the orchestras will not play. Last Saturday had been set by the union as the expiration of the armistice during which the managers were to think it over, negotiate or yield. An extension was granted through June. The managers are likely to fight, being 100 per cent. organized.

This is not in concert with the New York musicians, and apparently has the full support of the main Federation. In New York the men are asking 50 per cent. increase.

Last season when the musicians and managers arranged for a scale 25 per cent. increase was granted. The arrangement was to have extended for two years, there being a proviso that should the cost of living increase the managers were to grant a corresponding wage boost. According to the managers, the government's statisticians show that living costs have advanced 21 per cent. within the year. This appears, however, not to have influenced the demand for a 75 per cent. raise. Added to the increase last season, the musicians' scale will have gone up 100 per cent. within two seasons, if the musicians win.

In figures, what the men ask would give the musicians in musical comedy a weekly wage of $79, with the leaders getting $125 per week. The weekly cost of an orchestra for the musical show of average size would amount to about $2,300 weekly, and for the bigger attractions the cost would mount to $3,500.

In the vaudeville houses the orchestra payroll would amount to $1,300, figuring 14 men in the pit. The scale for vaudeville houses as per the musicians' demands is slightly higher than for the legitimate, with the leaders getting $131 weekly. Rehearsals are extra, the cost being $2 per week per man.

It was stated with authority in New York after the local musicians' demand for a 50 per cent. wage increase and payment of $2 per hour for rehearsals that the Chicago musicians were ready to accept on the same basis as arrived at in New York, but that the Chicago managers were opposed to granting as much.

ENTERTAIN NEWLYWEDS.

Chicago, June 30.

Mr. and Mrs. Sol Turek were royally entertained during their honeymoon visit in Chicago. One of the biggest get-together theatrical banquets ever held was given in their honor at the Randolph Hotel Tuesday night. Jimmy O'Niel of the Chicago Pantages office acted as toastmaster, and all of the guests present responded with short speeches.

After the banquet the members of the bridal party and several of the guests were entertained at the Woods theatre by J. J. Rosenthal.

Mr. and Mrs. Turek made the trip to Chicago in Irving Tishman's car, coming by way of Niagara Falls. Mr. Turek is said to be the youngest booking manager in the show business. He is connected with the Eastern offices of the Loew circuit.

CHICAGO PLAYHOUSE LEASED!

Chicago, June 30.

Lester Bryant, Helen Murphy's producing partner, claims to have taken over control of the Playhouse (now the Fine Arts, showing feature films) which he intends to reconvert to a combination house.

It seats about 700 and adjoins the Studebaker.

"ELI" The Jeweler
TO THE PROFESSION
Special Discount to Performers
WHEN IN CHICAGO
State-Lake Theatre Bldg. Ground Floor

CHICAGO NOTES.

Chicago, June 30.

Nieggemeyer's stock company closed Saturday night at Shubert's theatre, Milwaukee.

After closing at Decatur, Ill., Saturday, the Barry Townsley Players played three days at the Fox, Aurora, Ill., after which they closed for the season.

The Jack Bessey stock company closed at Peoria, Ill., Saturday night.

A. Milo Bennett is in New York this week looking for new plays and productions.

During the past two weeks the following people were placed with productions, stock and repertoire shows and musical comedies through the Johnstone Agency: A. L. Strang, Hal Howland, Mr. and Mrs. John Rapier, Mr. and Mrs. Louis Ramsdell, Mr. and Mrs. Richard Barry, Rufus Hill, Fred Palmer, Mitty De Vere, Marcelle Girard, Milton Kibbe, Robert Halcott, Katherine Van Fleet, Charles Kuhne, Harold Swenson, Blanche Ramsey, Marie James, Mr. and Mrs. Harry Sullivan, Robert Taylor and Madeline Hartford.

Mrs. Violet McKenzie was awarded a divorce, with $1,000 alimony, by Superior Judge McDonald, from her husband, Everett McKenzie (Bert Savoy). Mrs. McKenzie testified that her husband disapproved of everything she did and once beat her because she attended a picture performance with a girl friend.

Suit for $50,000 has been instituted against the New Morrison Hotel by Mrs. Aurelia Arimondi, wife of Vittorio Arimondi, former basso of the Chicago Grand Opera company, for damages said to have been incurred two years ago when a sign fell upon her in the lobby of the hotel. Mrs. Arimondi, formerly an opera star in Italy, is now a teacher of voice culture here.

The Chicago Opera company has announced the opening of its season Oct. 18 with a tour of the Mississippi Valley, after which it will play a six weeks' engagement in New York city, followed by Buffalo, Pittsburgh, Cleveland, Cincinnati and other Western points. Ben H. Atwell, a former Chicago newspaper man, has bee made eastern representative of the organization.

Miss Nyma Seabert, a dancer, brought suit in the federal cour at Charleston, W. Va., for $50,000 damages against James T. McCreery and G. L. Taylor, proprietors of the McCreery hotel at Hinton, W. Va., for an injury to her knee. Miss Seabert charged that while a guest at the McCreery hotel she walked into an open elevator shaft and barked her knee so severely that it interfered with her dancing. She claimed that her livelihood depends on shapely legs and that with either of them out of commission she might as well remain at home.

George W. Lederer's new play, "The Miracle Maid," booked to open at the Colonial theatre July 4, has had its name changed to "The Girl in the Spotlight."

"A Little Journey," by Rachel Crothers, opened at the Princess June 27 with Cyril Keightley in the lead.

Henry Lehman, formerly stage director with Al Jolson's "Sinbad," has joined the "Greenwich Village Follies" at the Studebaker, relieving Gus Minton, who is leaving the show business to enter some oil enterprises.

Billy Reed has left for New York to begin work on some productions for next season.

J. C. Matthews attended the Shriner convention at Portland, Ore., last week.

Vera Hill (Smith) and [illegible] underwent an operation at the [illegible] Park hospital last week [illegible] trouble) [illegible] to be rapidly recovering.

[illegible] and Henry [illegible] have dissolved partnership. [illegible] and [illegible]

Harry [illegible] has office space at the [illegible] Orchestra Hall, one of the picture palaces of the city.

MAJESTIC, CHICAGO.

Chicago, June 30.

The beaches opened yesterday and they must have been well patronized today; the theatre crowds were surely some place other than in their regular seats. This house was particularly devoid of familiar faces, and those who did come sweltered silently. It was hot, so hot there isn't even a minstrel show gag to describe it. But despite the melting qualities of the atmosphere the crowd wasn't quiet all of the time. It was an effort to applaud, an effort even to laugh, but they made the effort several times, and were quite successful.

While the crowd mopped its collective neck and tried to find a comfortable spot to sit in Maxe Brothers and their dog, Bobby, began the entertainment. Bobby is a great dog and easily earns the billing he gets along with the brothers. The act was pleasing and those who were seated in time to see it enjoyed it. Duval and Symonds have a beautiful act, beautifully presented. It has all the elements that youth and talent and clever lines and lyrics can give it but, though the audience must have enjoyed it, they had just got more or less comfortably seated and refused to disturb themselves sufficiently to express their appreciation in any great degree. It didn't require any effort to show that they liked Ethel Clifton's sketch, "Diamond Cut Diamond." All they needed to do was just sit perfectly quiet and listen and that was the one thing they were willing to do. When it was all over there was a short, snappy bombardment of applause, not much ordinarily, but under the circumstances an ovation.

La France and Kennedy followed and fought a harder battle with the heat than the one Kennedy had framed for La France in the act. They got some laughs, couldn't help getting some, but they didn't do the things that they usually do in the way of convulsing the guests. It remained for the next act, "The Love Shop," to make the crowd forget the heat and everything else in the thorough enjoyment of the matter at hand. The act has everything that goes to make big acts big. The songs and music are beautiful, the costumes are sumptuous, the comedy is comedy and the chorus girls have all of the proper attributes, shapeliness, youth, beauty, liveliness and loveliness.

Eddie Vogt, tall and thin, has a bearing that is Eddie Vogt's and he puts over razor-edged comedy lines that can't fail to cut a ripple in the audience. Harry and Grace Ellsworth supply much of the act's merit. Harry got as much applause on his dance as anything in the show elicited, while Nan Hopestill, Dorothy Southern and Jack C. Claire round out an exceptionally well balanced cast. Cooper and Ricardo followed and held up nicely but Miss Ricardo's clowning failed to land with its usual resounding smack. Milt Collins, with his material brought up to the minute, orated and waved his arms at a rapidly dwindling delegation. Those who remained until he turned up his regulation r. p. m. were well rewarded for their patience, and incidentally rewarded Milt for his efforts. "Color Gems," a beautiful example of lighting effects, held those who were in their seats after the first picture was posed. The act is an artistic creation and deserves a spot on the bill.

PALACE, CHICAGO.

Chicago, June 30

With the thermometer doing a shimmie around 100 there were only a handful of people in the house. The three hits of the show were silent acts, Toto winning the Brown Derby. Farry opened the show with his novelty contortion act and cut it down to warm weather routine, keeping the cream of his tricks and winning himself four bows. Frank Browne and his xylophone, the first time seen in Chicago on the big time, proved worthy of fast company, running third for applause.

The Marmein Sisters and Duval Schooler held third spot and the artistic work and production of this trio make them an aggregation that is hard to beat for class, talent and showmanship. They received a certain amount of applause but not what they deserved. This is not a hot weather act from either side of the footlights. [illegible] doing a single and getting away with it. He has a few gags that are of [illegible] but being a fast talker he gets away with them. [illegible] a good looking, well [illegible] [illegible] [illegible] [illegible] play [illegible]

Toto worked as if the weather [illegible] [illegible] [illegible] [illegible]

The Four Mack [illegible] [illegible] [illegible] [illegible] [illegible] Charlie Howard and Co. [illegible] from the Majestic [illegible] falls and bumps but without avail.

Ed Janis Revue, a small eight act compared to the ones that had been seen at this house lately, dishes up dancing in every form and manner, and though working like Trojans and deserving of a better faith, just couldn't hold 'em.

STATE-LAKE, CHICAGO.

Chicago, June 30.

A very well balanced show here this week. The usual big revue is missing but the acts follow each other in good sequence and the majority of them are good. Lowry and Prince, full of snap and action, are sure fire. Miss Prince, a diminutive dynamo, flashes sparks of wit and clever, lovable personality, while Ed Lowry brings out every bit of the fire she possesses and wins friends as easily and naturally as though he had always known them. Harry Langdon and Co. picked up the thread where Lowry and Prince left it, in an entirely different manner but just as convincingly. Harry Langdon's vapid expression is a classic and the comedy he pulled out of his prop automobile tickled the audience thoroughly. The Honeyboys earned appreciation but nothing unusual. Paul Vanlyke's yodel song got most for them, although their closing number, a close harmony song, went over in good style.

Ye Song Shop was a good example of the ease with which a good idea can be murdered. Singing a series of songs, half of them old-timers and the other half the modern kind, with girls to express the idea of the numbers, two men tried vainly to put the thing over, but fell far short through lack of vocal ability as well as personality. The wardrobe and the staging is beautiful but the act lacks punch.

Basil Lynn and Howland were a laughing hit. Mr. Lynn's broad English accent tickled the crowd mightily. He has much more than his accent, however. He has a flashing smile and a pleasant manner that add volumes to his comedy lines and accent.

George and May LeFevre closed the show with a well dressed, well staged dancing act that held them and pleased them.

McVICKERS, CHICAGO.

Chicago, June 30.

Rather a quietly moving show here this week with no particular high lights, or low lights, to mar the even tenor of its way. What there were of applause honors easily went to the Two LaBellas, a pair of acrobatic dancers. The smaller of the two can dance as well as he can turn somersaults, which is somewhat—he does standing full twisters, walkover forwards and sides and does them in time with his dance steps, while the big fellow takes clumsy falls and takes them with a winning smile that never alters. They took five bows and the crowd continued to insist on more.

Hastings opened with a hoop and club juggling act through which he talked constantly to very little advantage. The Two Templetons, female impersonators, followed with a song and fancy dance offering that went weakly. Morris and Towne, man and woman, had easy going, the man's comedy got across in good style and his dance went well. Hurst and De Fay offered a pleasant diversion, the girl as a model in a hat shop looked very stunning and the man dug up a few laughs. Brown and Simmons fared only mildly. The opening of their act needs strengthening and a more natural lead into the Swede character which the girl does. After the girl donned the Swede make-up the act assumed new proportions but even then was not sufficiently strong to take it out of the ordinary. Bobby Stone and Co. presented a mediocre sketch with a flower shop as its setting. The comedy was weak at the best and was not helped to any extent by the blackface in the act, who solved the wardrobe problem by wearing blue denims. The Two LaBellas were next and knocked down the nearest thing to a hit. The Jail Birds De Luxe closed the show. The act got over in good style.

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"13th Chair"
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IKE BLOOM'S MIDNITE FROLIC
[illegible] EAST 22ND STREET CHICAGO
[illegible]
WE CATER TO THE THEATRICAL PROFESSION.

CHORUS EQUITY MAY LOSE BURLESQUE GIRLS TO A. A. F.

Suggested $4 Dues of C. E. A. Be Continued by Special Branch of American Artists' Federation. Producers Favor Girls Joining Organization.

The question who shall have jurisdiction over burlesque chorus girls is still a subject of dispute between the Chorus Equity Association and the American Artists' Federation. The latter organization was formerly the Vaudeville Branch of the Four A's and before that of the old White Rats. The matter is now before the Four A's governing board for settlement and is due to come up for decision very shortly.

The A. A. F., of which Harry Mountford is the executive secretary, has dues of $11 a year. The Chorus Equity dues are $4 a year.

It is possible a special class will be suggested by the A. A. F. to cover the burlesque chorus girls, with dues at $4 yearly. Meanwhile, the Chorus Equity is organizing the burlesque girls, taking them into the organization as members. It is estimated that about 50 per cent of the burlesque chorus girls are now members of the Chorus Equity.

The majority of the burlesque producers, oddly enough, seem to be strongly in favor of their choristers joining the Chorus Equity, or whatever branch of the Four A's is finally given jurisdiction. The managers hold that if a girl is a member of the union and quits, the manager can deal then with a substantial organization and proper redress may be obtained. It is also pointed out a way would then be found to make a certain type of burlesque chorister who chronically breaks contracts keep a written agreement.

The managers would like to see the burlesque situation as regards the choristers cleaned up, rules drawn covering conditions, etc. If they knew who to apply to, it is understood that the burlesque managers as a whole would seek out the branch covering the chorus girls and request a definite contract be drawn, similar to the one in force now between the Producing Managers and the Chorus Equity.

Owing to the unsettled question of jurisdiction the burlesque managers must necessarily wait, however, until the Four A's render a definite ruling as to what branch the burlesque choristers are to belong.

One of the matters that would have to be settled if the burlesque managers and chorus girls' union are to get together is the number of shows to be played in burlesque. Burlesque plays 12 shows a week in the East and 14 in the West. The greatest number of shows a week allowed by a Chorus Equity contract is nine.

There is a big shortage of chorus girls for burlesque next season. Most of the managers are offering $30 a week, with few takers. The burlesque managers as a class are also in favor of whatever branch of the Four A's is finally given jurisdiction adopting a definite scale of wages for chorus work.

"NOT ME."—MISS WILLIAMS

Never Saw Liquor in Canada and Never Touches It.

"You've got me in a bunch of explanatory trouble," said Mollie Williams, looking cooler than an orange-ade front. "There was something in Variety," continued Miss Williams, "that didn't mention any names, but said a woman star in burlesque had been held up by revenue men on the Canadian border, fined $1,000 and had her baggage returned to Toronto for inspection.

"Well, all I have been doing since is to explain the 'woman star in burlesque' to whom it happened, if it did happen, was not Mollie Williams. I saw no liquor when in Canada and I never touch liquor. So put it in the paper and I will be able to give some time to getting my show together for next season."

BURLESQUE ENGAGEMENTS.

Jay M. Regan, formerly with Bessie Clayton, has signed for the juvenile role with Jacobs & Jermon's new "Flashlights of 1920" show.

CONEY ISLAND CHANGES REACH RAVENHALL'S

Cabarets Doing Business.—Policewomen Patrolling.

By DAVID KALKER.

Ravenhall's, the restaurant, has been leased for a term of years at $66,000 annually. There is to be a monster bathing house erected on the premises. With the doing away of Henderson's and Ravenhall's, Coney Island has lost two of its landmarks. The two places catered to the better class. There is hardly any more large hostelries in Coney Island proper with the exception of a few on Ocean Parkway.

Pryor's Band played out its engagement at Luna on Saturday night. The band, while a fine one, did not draw up to expectations. On weekday nights there were only a handful of people listening to the soloists, whereas if Pryor were to play at a resort outside of New York he would be a monster attraction. At Luna he was just a plain band. The Park advertised him extensively.

Cabarets are doing a phenomenal business, even with the dry law in vogue. Saturday and Sunday found them all with ropes up, announcing no more seats. The places that are considered far from first class restaurants are charging 35 cents for plain soda water, giving the ice away free. It is not a very difficult feat to get a drink if you know someone connected with the establishment, for the joints are running almost as wide open as in the days of yore. So far there has only been one restaurateur up for violation, and he got away with it by the waiter pleading guilty. The cabaret is running again under a different name.

The Mayor has been quite liberal with women police down here. No less than ten policewomen are patrolling the beaches. Sunday there were several complaints from the policewomen as regards socks and short bathing suits. The Mayor is positive they will not change Coney Island to Oakland Beach.

The Brighton Beach music hall reopened Saturday with a Goldwyn feature.

The Eden Musee does not fail to grasp the opportunity to show the well known murder cases and social scandals in wax. No more than the Elwell case became a front page item on the dailies, Sam Gumperts got to work at once and made the models in wax. It is being featured heavily and is drawing.

Coney Island Board of Trade at its recent meeting discussed the proposition of a new pier being built. There is only one pier available for boats to land and that is at present taken over by the Iron Steamboat Co. Coney Island in years gone by drew heavily on Jersey and other cities for boat excursions, but there was no pier to dock at and the resort has lost the patronage of the boat riders. Coney Island's Mardi Gras was also discussed. The Board of Trade will spend a lot of money in advertising the event this year.

TANGUAY'S CAR HITS MAN.

Eva Tanguay's automobile, driven by her chauffeur, Robert H. Belden, struck a man name unknown on Queen's Boulevard, near Hulst street, Long Island City, last Wednesday. The man who was hit sustained a fracture of the left knee. He refused to make known his identity and was removed to St. John's Hospital, L. I. City. Miss Tanguay was not in the car at the time of the accident.

Handler and Millen replaced Duffy and Caldwell at Keith's Royal this week, doubling from the Alhambra.

PRE-SEASON TIME FROM 1 TO 3 WEEKS

Advanced Bookings for American Wheel Shows Laid Out.

In accordance with the regular custom most of the American wheel shows will play a preliminary season of from one to three weeks this season before the beginning of the regular season, Aug. 23. Exceptions to the rule not playing the extra time this year are the Stone and Pillard show, "Cute Cuties," "Parisian Flirts" and "Cabaret Girls."

The first show to open on the American wheel will be "The Joy Riders," which starts at the Academy, Pittsburgh, July 31, followed by a week of one nighters over the Penn circuit, Aug. 9, and the week of Aug. 16, at Baltimore. "Sweet Sweeties" is the last show to open on the regular time, at the Academy, Pittsburgh, Aug. 30, a week later than the regular season. The majority of the American shows playing extra preliminary time as set forth below will play the same houses as extra time following the closing of the season. The regular season's openings were published last week.

The extra time preceding the regular season has been set as follows:

"Follies of Pleasure," Aug. 9, Scranton, Aug. 16 (split Binghamton, Auburn and Niagara Falls). "Kandy Kids," Aug. 9, Trocadero, Philadelphia; Aug. 16, Scranton. "Jazz Babies," Aug. 13-14, Trenton; Aug. 16, Bijou, Philadelphia. "Lid Lifters," Aug. 9, Newark; Aug. 20-21, Trenton. "Puss Puss," Aug. 9, Olympic, New York; Aug. 16, Newark. "Grown Up Babies," Aug. 9, Gaiety, Brooklyn; Aug. 16, Olympic, New York. "Big Sensation," Aug. 16, Gaiety, Brooklyn. "Girls of the Follies," Aug. 9, Springfield; Aug. 16, Mt. Morris, N. Y. "Round the Town," Aug. 16, Springfield. "Girls From Joyland," Aug. 9, New Bedford and Fall River (split); Aug. 16, Worcester. "Tittle Tattle," Aug. 9, Boston; Aug. 16, New Bedford and Fall River.

"Hurly Burly," Aug. 9, Newburgh and Poughkeepsie; Aug. 16, Boston. "Pat White Show," Aug. 9, Star, Brooklyn; Aug. 16, Newburgh and Poughkeepsie. "Bathing Beauties," Aug. 9, Bijou, Philadelphia; Aug. 16, Star, Brooklyn. "Beauty Trust," Aug. 16, Trocadero, Philadelphia. "Kewpie Dolls," Aug. 9, Pittsburgh; Aug. 16, Penn circuit one nighters. "Broadway Belles," Aug. 16, Pittsburgh. "Social Follies," Aug. 16, Cincinnati.

"Mischief Makers," Aug. 9, Haymarket, Chicago; Aug. 16, Indianapolis. "Monte Carlo," Aug. 9, Milwaukee; Aug. 16, Haymarket, Chicago. "The Hits of 1920," Aug. 16, Milwaukee. "Tempters," Aug. 16, Milwaukee. "Whirl of Mirth," Aug. 9, Kansas City; Aug. 16, St. Joseph and week of one nighters. "Record Breakers," Aug. 9, St. Louis; Aug. 16, Kansas City. "French Frolics," Aug. 9, Englewood, Chicago; Aug. 16, St. Louis. "Naughty Naughty," Aug. 9, Detroit; Aug. 16, Englewood. "All Jazz Revue," Aug. 9, Cleveland; Aug. 16, Detroit. "Beauty Review," Aug. 9, Buffalo; Aug. 16, Cleveland. "Some Show," Aug. 9, Toronto; Aug. 16, Buffalo. "Tiddlewinks," Aug. 9, Binghamton, Auburn and Niagara Falls (split); Aug. 16, Toronto.

RAGOWITZ BENEFIT

At Grand Today to Help Family in Russia.

Considerable interest attaches to the benefit to be given at the Grand Street theatre Friday night in aid of the family of Ben Ragowitz, a vaudeville actor, whose mother, brother and two sisters are reported starving in Russia.

When Ragowitz' letters depicting pitiable conditions in Russia were shown E. F. Albee, the latter consented to arrange the benefit. The total proceeds are to be devoted to succor of the stricken family. W. J. Sullivan is in charge of the special vaudeville bill to be offered.

Suit Against Ruth Terry.

Leslie Morosco has brought suit against Ruth Terry, in the "Gold Diggers," for $125. Breach of contract is alleged.

Mr. Morosco claims the amount due for services in placing Miss Terry with Belasco.

Mr. and Mrs. Charles (Helen) Knapp, June 21, at their home in Bridgeport, Conn., son.

IDEAL VAUDEVILLE?

Readers Asked to Submit Opinion.

FAMOUS PLAYERS STOCK TAKES STRONG SPURT

Loew's Remains Around 26; Goldwyn, 18; Orpheum, Nil.

Call money still up and the likelihood the banks would call their loans on Friday to create a high rate of interest on call money over the Fourth of July had a discouraging effect on speculation in the stock market. Then again there was a disinclination of short time traders to take on commitments until after the Democratic convention, so that the market was most apathetic the early part of the week.

For some unknown reason Famous Players-Lasky opened Monday morning at 82, a surprising spurt of several points, and it remained around that point up to the middle of the week.

It was once more freely circulated that Famous is slated for a huge rise, scheduled to soar above 100 in the early fall, and the little spurt to 82 is regarded in some quarters as a preliminary ripple to pave the way for the big boom.

Loew's, Inc., has declared dividends on both its common and preferred shares—its regularly quarterly distribution, payable July 15 to stockholders of record June 30. Asked why the stock did not rise on news of the dividend declaration Marcus Loew laughed non-committally as if the quotations are of no consequence. The Loew stock is still around 26.

There is no activity in Goldwyn shares, the asking price remaining at 18, at which price a block was sold June 23.

Nothing is heard nor seen of Orpheum stock. No quotations.

DEWEY ROUNDUP FIRST SINCE WAR

Forty Rounds of Boxing and Other Stunts.

Kansas City, June 30.

For the first time since the war the Dewey Roundup will be held at Dewey, Okla., July 3-5, under the management of Joseph A. Bartles, who presented the grounds where the event is held to the city.

For years the Roundup was an interesting affair. This year there will be 40 rounds of boxing and auto races. A grand opera singer will sing from the roped square before the main event is called. Other sports common in the "Great West" will be staged.

In the early days rain insurance was first introduced in this country. The Lloyds of London bet Joe Bartles $20,000 it would not rain. It didn't.

Cowboys and cowgirls from Canada to Mexico are entered in the races and riding events and from the interest now manifested in the celebration it will be the largest Fourth of July show in the country.

"Private Property," staged by William Brandell, with Robert Capron, Muriel Rastrick and Lew Brown and eight choristers. (Geo. Choos.)

"Trills and Frills," with Harriet and Marie McConnell, staged by Hassard Short.

Leah White's Entertainers, four women, three men, singing and dancing.

"Style, Shape and Size," musical farce, three principals, six girls (Leo Fitzgerald).

"Sweet Cider" musical tab (to replace "Rubeville") (Chas. Maddock).

Lew Bernard and Billy Tanner (Globe Trio), two-act.

Johnny Hyde, assistant to J. H. Lubin, leaves New York Saturday for a two weeks' vacation. Sol Turck will handle his books until he returns.

Magee and Anita sail for Europe July 3, where they will have a brief whirl at the English music halls, with a view to showing their act for future bookings.

What is an ideal vaudeville bill? Letters should be addressed to Ideal Bill Editor, 154 West 46th street.

Bills will be printed as nearly as possible in the order received. Programs should be selected with the following points in mind: Eight or nine big time acts, from acts now playing or having within a year played vaudeville, practical playing, in running order, reasonable financial limitations and variety.

Submitted by E. Herbert Carlin:

Dave Roth
Wilton Sisters
Lee Kohlmar and Co.
Belle Baker
Harry Slatko and Co.
Intermission
Julius Tannen
Henry Lewis
Phil Baker
Bob Hall

Arranged all wrong. Four male singles following each other in last half. One full stage act on the bill.

By John E. Barnes:

Rath Bros.
Jim and Betty Morgan
Wm. and Gordon Dooley
Julius Tannen
Intermission
William Gaxton and Co.
Dillon and Parker
McIntyre and Heath
Reynolds and Donegan

A strong assortment of acts. McIntyre and Heath haven't played vaudeville in some time.

By Wm. E. Murphy:

Rath Bros.
Stanley and Burns
Walter Weems
Alan Rogers
Wm. Rock and Girls
Intermission
Creole Fashion Plate
Owen McGiveney
Glenn and Jenkins
Bert Melrose

Good show. Opening act misspotted. Plenty of variety. Would run into figures.

By Bobby Pearce (15 years old):

Four Boises
Wilton Sisters
Franklyn Ardell and Co.
Georgie Price
Ford Sisters Co.
Intermission
Topics
Creole Fashion Plate
Belle Baker
Reynolds, Donegan and Co.

By L. R. Cohen:

Emma Fraser
Dorothy Brenner
Reed and Tucker
Swift and Kelly
Intermission
Sig. Friscoe
Harry and Dennie Du For
Lee Kids
Julius Tannen
Mijares and Co.

Nine good acts poorly laid out. Qualifies from a salary angle.

By John H. North:

Rath Bros.
Val and Ernie Stanton
Bailey and Cowan
Joe Laurie, Jr.
Rooney and Bent Revue
Intermission
Allen Rogers
Sophie Tucker and Band
Frank Fay
Bert Melrose

Three headliners and the rest of the bill in proportion would make it an impossible selection through cost.

PANTAGES ADDS FOUR

New Houses in L. A., Salt Lake, Toronto and Memphis.

The Pantages Circuit will open next season with four new houses added to its string. The new Pan house in Los Angeles will open about the last week in July. The new houses in Salt Lake and Toronto are due to start Aug. 15, while the fourth new Pan theatre at Memphis is expected to be ready in September.

The building program laid out by Pantages takes in a large hotel in combination with a theatre in New Orleans. Work is expected to begin in the fall, with the project ready for operation late in the spring of 1921.

SALT LAKE'S STOCK.

Strand theatre, formerly pictures, which has been dark except Saturday and Sunday, will open with stock burlesque July 3, according to an announcement from W. H. Swanson, president of the Swanson theatre circuit, which controls the house.

Roy Claire musical revue, which has played a San Francisco house and has made coast tours, is the attraction. Principals are Roy Claire, Phyllis Gordon and Babe Barker.

Nearly all the agents and managers in the Keith office are members of the North Ward Building and Loan Association of Newark.

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VOL. LIX. No. 6

Mickey Curran of the Sam Fallow office leaves for a two weeks' vacation in Chicago the latter part of the week.

Joe Wood returned to New York after touring with his act in the West for 12 weeks.

Fred Crow, manager of the St. Denis, Montreal, is in the city for about a week.

Pete Mack left for Chicago July 1. He will remain away about three weeks.

Lane and Harper have not dissolved partnership nor have they any such intention, say the team.

Tom Powell, the Chicago representative for Gus Sun, is in New York for his annual visit.

Emil Katz will operate the restaurant atop the Century theatre this season. Katz was the caterer there when Morris Gest ran the roof.

Fay Aarons, secretary to Lewis & Gordon, has tendered her resignation. Miss Aarons is to be married July 16 to August S. Sachs (non-professional).

Roy Binder, who has played David Montgomery's part with "Chin Chin" for the last 90 weeks, closed with the show at Meriden June 5. He will spend the summer at his home in Eau Claire, Wis.

J. C. Williamson, Ltd., signed contracts last week for the Australian rights to Aaron Hoffman's new comedy, "Welcome Stranger." The piece will be put on in the Antipodes in the fall.

M. P. Ryan, general superintendent of the Palace Building, returned to work early this week after being laid up about a month with pneumonia. He will leave shortly for a three months' vacation.

A farewell party was tendered to Eddie Darling of the Keith office, at the home of Jennie Jacobs, Monday evening. The affair broke up Tuesday, early, notwithstanding that the interior of the house was as wet as the ocean.

Vera Michelena is suing the Long Island R. R. to recover the value of some jewels lost en route from her home in Bayside, L. I. The actress complains her trunks were tampered with. The jewelry lost is estimated at between $400 and $500.

I. R. Samuels, the Keith Exchange booker, left New York for the Adirondacks June 25. He will be gone about six weeks. During his absence Leon Morrissey will handle the bills for the Alhambra and Colonial.

Milton Hocky and Howard Green have started suit against Harry Fox for $500, alleging the amount to be due them for a special song number written for Fox's present vaudeville act.

Robberies in the Palace theatre building offices continue. Several tenants have suffered losses. One office lost its typewriting machine. The thefts occur at night, according to the victims.

Eddie Clark, since publication of the death of Edward H. Clark several weeks ago, has received compliments and congratulations. Eddie's latest musical show, "Little Miss Charity," is due to open at the Belmont August 24.

"Keep Moving," the former Pekin restaurant revue, will open at the Somers, Coney Island, next Monday with a new cast, including Leon St. Claire, Florence Press, Winifred Cannon and Billy Walsh. Arthur Hunter staged and sponsors the revue.

William Halligan returned to New York last week on a call from A. H. Woods to join "Ladies First." Mr. Halligan was bound for the Far West and was at Tulsa, Okla., before the Woods office could reach him. He expects to complete the trip to the Coast in the fall.

The Lights at Freeport gave its second show Saturday with Al Von Tilzer the skipper. Among those who entertained were Marcel White, Dan Casey, George Mcvay, Harold Murray, the Leightons and Leo Carrillo. The Lights now has a publicity man, E. F. Hurley.

Through the courtesy of the Keith office a show will be given at the Casinos, Fallsburgh, Kiamesha and Monticello, N. Y., July 3-4. The proceeds will be utilized in the erection of an institution for the insane and mental convalescents. The show will comprise 17 acts. Vaudevillians leave today (Friday).

Menlo Moore is starting on a month's trip in his new motor car this week, accompanied by his wife and two children. The itinerary includes Southern Indiana, particularly the town of Mitchell, where Moore was born and where he controls two picture theatres.

Joe Laurie and Joe Green started down east in a little red "bug" car several weeks ago. From various points they telegraphed progress to the Friars Club. After a series of accidents they finally reached their destination, but the last wire sent implies the "bug" is for sale cheap.

In its $2,500 suit against Richard C. Martens, the Russian Symphony Society was awarded judgment for $2,647.50. The defendant, according to the complaint, had agreed to raise the amount in question by subscription, but did not fulfill his obligations. A general denial covered the defense. Dallas Flanagan represented the Symphony.

Scotch commenced to appear this week in greater quantity than heretofore. Standard brands of the whisky were quoted at $130-$140 in lots of five or 10 cases. A larger lot of a standard Scotch considered very good, sold this week at $120 a case. Just why Scotch was suddenly released of late no one knows. Some of it has been coming in from Canada. For a long while Scotch has been held at high prices that prevented sales, but through absence of buyers slowly dropped. Rye and gin remained unchanged during the week. Of late some champagne has appeared but in no large quantities. The price took a tumble on champagne. At one time it was as high as $200 a case (12 bottles), with little to be had. What has been offered the past two weeks, a good brand and very good wine (brut), was within $150 a case

ENGLAND'S WELCOME FOR MARY PICKFORD.

The English are clever, and, if such a thing were possible, they would have arranged just such a reception as was given last week to Mary Pickford and Douglas Fairbanks in London. But they are not clever enough to have done this. Not even their superlatively gifted upper classes could have managed it against the rock-bound prejudice of British middle-class prudishness and insularity. Something else has done it; the eternal luck of England for England has changed. Rocked to its depths by the circumstances of the war, with the women up in arms against the restrictions in the divorce and other laws that hinder them, English prudishness has had to yield in many respects, and into this more than regal welcome described in daily paper dispatches we may easily read sympathy with the circumstances surrounding the marriage of the golden-haired idol of pictures to Douglas Fairbanks.

While England has been welcoming Mary Pickford and her husband, what has been the attitude toward them in America, if the papers are to be believed? Luckily for the country, it has been two-fold. The Baptists in convention have been denouncing the clergyman who married Mr. and Mrs. Fairbanks and voting disciplinary action against him; but these raucous voices from the depths are not the only ones making the welkin ring with sound. We find the clergyman who married them sticking to his guns, announcing he would do it again, declaring he believes in marrying divorced persons, and that he believes more than anything else in Mary Pickford, in the good she has done and in the fine things she has stood for consistently. Simultaneously some society for improving pictures votes a medal to Miss Pickford, and it is presented to her representative at a public theatre by such models of righteousness as Dr. Frank Crane and Frank Bacon.

The luck of the English and this country's minor luck in finding among its numbers citizens broad-minded enough to praise and defend Miss Pickford have been by-products of the main theme of these few remarks. These by-the-way statements are easily justified, too. The English have become great because they have been ruled, guided and directed by the supreme intelligence of their upper classes. Signs indicate the day of these classes has come. If England exchanges for their intelligence warm-hearted sympathy with the problems of others, especially the problems of world benefactors, the world will still side with her as it has sided with Mary Pickford making a world figure of her slender, appealing charm. It has done this because she has, so to speak, preached charity in pictures. Anyone can guess now far she would have gone if she had preached the sort of cold, narrow, holier-than-thou doctrines so loudly mouthed in her disfavor at last week's Baptist convention.

THREE-A-DAY ON THE BIG TIME.

Will big time vaudeville eventually reach the three performances daily? It remains a question for it has not been answered. Many an observer of vaudeville believes it will for two reasons. One is that so many of the present big time vaudeville theatres are of small capacity that in season they have a nightly turnaway for the single show. Then again the other is the proved profit pouring into the State-Lake, Chicago, though of big capacity, through its prices and shows.

With prohibition set, the show business can almost bank upon its prosperity. Last season generally attested to it. Next season will find larger crowds at the box offices, it is believed. Whether big time at its prices can give three shows daily and draw against the pop houses is another matter, also whether it can secure acts to play three times daily, after the big timers have been so long accustomed to playing twice a day. Many big time turns say they could not stand over two shows daily without slighting at least one performance and perhaps all, as the steady grind continued.

There are vaudeville people who declare that while the big time theatres of small capacity may play three times daily, they will revert to the twice daily once more when replaced by larger theatres. Vaudeville now seeks theatres seating from 2,500 to 4,000. In former years they ran from 1,100 to 1,800.

There might come a return to the Keith's first continuous policy, where different acts did different numbers of performances each day. That is a very difficult proposition to overcome, however, for the acts and for the theatres, since if some turns were doing two and others three, the audience would naturally wait to see the best acts, with the result an audience for the third or middle show might hold over for the night performance to see what it had missed, thereby holding out at the night show just so many people.

Building conditions now are not conducive to theatre building. The conditions are all against it, from labor to material to building loans. The last means the banks. That would hold until conditions were relieved in the present smaller sized theatres of all branches.

But the three-a-day in the present two-a-day theatres is just talk at present. It has been talked of before, but then there was no prohibition. Prohibition is the best boost the theatres over here ever have had.

MATTERS FOR LOCAL ASSOCIATIONS.

There are many complaints entered by vaudevillians and travelling managers, made mostly to New York headquarters, that it seems should be more properly attended to, and, in the first place, by local managerial associations.

This is particularly true of baggage transfer and delivery. All large cities, or nearly all, have their local theatrical managers' association. That association might take up locally the matter of baggage and other matters that could be locally regulated. If one handled a case, though it would appear upon the face of it that the association was aiding another city, that would equalize if all associations did the same.

With the railroads back to private ownership, much might be now accomplished impossible during the war period. It's prevention in time, against lost performances, but more so to prevent annoyance that is very irritating to those affected.

PICTURES AND THEIR WAYS.

No bugles are blowing the call to battle in the picture world to-day. Producers are walking their cloths of gold in soft cushioned luxury, while their directors parade about in outdated coats of mail, little dreaming the shot and shell being got ready to blow them into that far oblivion whence they came into show business. Soon the guns will open fire. We shall see what we shall see—more likely tears than shoutings and hurrahs, for the time is passing rapidly. Most producers will probably bestir themselves too late, too tardily give heed to the changing conditions with which the inevitable evolution of the industry is surrounding their careless, slothful ease.

Certainly, unless something is soon done the appeal and influence of pictures, and consequently their financial return, will soon begin to diminish. Already in some quarters there are signs of this disintegration; but a long-lasting and easily-won success has breathed its lethal magic into the dream days of these over-night millionaires. They sleep their sleep, falsely believing themselves secure. They dream their dreams, eyes shut to the awakening public, ears closed to popular demand, minds uninformed of improvements waiting in laboratories to leap into new pictures and forever outdate what has gone before.

If pictures are to keep their hold, something must be done, and will be. It is a detail of the situation, the amazing scientific strides bringing improvements into pictures. Here the danger is small to present day producers, for inventors are likely to go where the money is. The danger is in the effect on the public of the trash and rot produced and set to superb mechanical presentation. How long will the public stand for directors who use nothing but old tricks, outworn effects? This week saw a stage masterpiece murdered. Anyone remembering the speaking rendition will laugh the pictured one into the limbo of things best forgotten and left unremembered. Nor scripts are not what they should be. Antiquated traditions, mannerisms and conventionalities still appear even in the most pretentious features. Pictures have become a kind of gigantic and almost perfect steam-hammer—with only peanuts to crack.

Pictures alone are no longer drawing the crowds. Gorgeous houses, comfortable chairs, expensive surroundings, music and vaudeville all help entice beholders. These effects are additional to pictures. Who shall say they are not the more important element. Test it. Who dares? At least at Broadway prices. Few would care to with a modern educated public, a public wise to everything from vignettes and irises to close-ups well and badly taken. Nor is this discrimination a New York trait alone. Recently the wind of rumpus has borne disquieting tidings this way. The outlying districts are keen for more convincing stuff. All they need is to have it handed them, and those who send it their way will take a chance at lower prices for the sake of getting across. When that chance tickles the exhibitors' second chin the old-line producers will awake—perhaps too late. Who knows? Who cares?

TOMMY'S TATTLES

No matter how much trouble the managers have with the musicians, some of the orchestras can't be any worse.

Some day some orchestra is going to play softly enough for the audience to understand what the artists are singing, and it's going to be an awful shock.

Scene—Any Actors' Colony.
Mrs. Giggle (wife of Joe Giggle, the well known comedian).
Joe Giggle, Jr. (anywhere from a year and a half to seven years old).
A Visitor.

Dialog.

Mrs. Giggle (talking to Joe Giggle, Jr.)—Tell the nice man who the funniest man in the world is.

Joe Giggle, Jr. (who has rehearsed it so much he knows it)—My father, Joe Giggle.

(The scene and characters can be changed to fit any place.)

Show people's summer conversation used to concern the hits they made last season—and the bigger hit they would make next season. Now it's the price of gasoline—and liquor.

Hideaway Manor, P. M.—The Juggling Tumstons have arrived and opened up their summer home. They had no trouble opening it, as one of last winter's storms took most of the roof off—and smashed all the doors. They expect to have the house fit to live in by the time their agent notifies them to return to work.

Installmentville, A. M.—Our town was all full of excitement last Monday due to a suit of clothes worn on the main street by Harry Clegg—of Clegg and Noyes, who belong to the actors' colony. Mr. Clegg says it is the suit that caused so many of the Pantages audiences to purchase blue glasses when his act played that circuit.

Steigage Mountain, N. G.—Several huntsmen hunting out of season fired five shots at what they thought were wild ducks but turned out to be several girls from the "Flying Flivvers" rehearsing their act for next season. The "Flivvers" have opened up Rosin Board Lodge, their summer home, for the season.

Closingone Lake, P. S.—Much excitement is expected here next week in the swimming races closed to male members of sketch teams in the Actors' Colony at this place. Their wives have them trained to the minute, and as each one is used to doing all the business for her husband, a loud time is expected by all.

Savage City, N. H.—Four mosquitoes entered the home of the Swagger Sisters, who live in the Actors' Colony, and stole their Ouija board. The girls are very much worried, as their agent's telephone has been cut off for non-payment—and the girls have no other way of knowing if they are to work next week or not.

The Federal Grand Jury indicted over 2,200 Brooklyn, Long Island and Staten Island men as war slackers. Guess they waited this long to give them a chance to see all the war movies.

Woman sued for $50,000 for a broken heart—and settled the suit for $2,000. She should have had a different agent.

Friars said it didn't look as though Edwards would ever be President—but he thought Gus was still there with the melodies.

What becomes of the photographs of the families of all those men who didn't get the nomination for President?

Mexico is said to be seeking the friendship of the United States. If this is a fact, they should do something to some of the Broadway restaurant cooks who serve those alleged "Mexican" specials.

In answer to many queries from readers, as we understand it, the Fourth of July is still known as Independence Day in America. Later we may find out why.

The summer shows with new prices seem to have all the old gags.

COHAN AND HARRIS FORMALLY DISSOLVE PARTNERSHIP

Dissolution Took Place Wednesday—Retain a Few Minor Holdings in Common—Cohan's Tribute to Harris—His Future Plans Made Clear.

Wednesday the producing firm of George M. Cohan and Sam H. Harris dissolved, the formal step being long anticipated and dating from the actors' strike last summer when Mr. Cohan, in championing the cause of the Actors' Fidelity League, declared when taking the presidency of that organization, he would step down from the firm of Cohan & Harris.

Since then the partners have been producing separately, the exception being "The Acquittal" which, however, was in process of production at the time of the strike.

Mr. Harris brought into New York two productions during the season, "The Hottentot" and "Honey Girl." Mr. Cohan launched several pieces. Two, "Mary" and "Genius and the Crowd," stand out as successes, but he elected to hold them off on Broadway until the fall.

The final step in the dissolution came upon the expiration of an agreement June 30. There are still some joint interests such as theatre holdings here and in Chicago which will continue since it would be unwise to unscramble the holdings.

Any report of personal difficulties between the partners was set at rest with finality by Mr. Cohan who, when asked, said: "Mr. Harris and I have been friends for 17 years. We couldn't have been partners for such a stretch of time without deep personal regard for each other. There is a friendship between us that will continue to the grave." At other times Mr. Cohan has expressed his regard for the producing skill of his long time partner, stating "Mr. Harris isn't only a desk man, and any one who thinks so is dead wrong. He can put his finger on the weakness of a new show in five minutes and that is an attribute which makes him one of the cleverest producers in New York."

Mr. Cohan has had his own suite of offices in the Cohan and Harris theatre building, but will vacate late in July. He expects to secure one of the Astor estate dwellings on West 45th street, recently sold at auction, his idea being to partially remodel the structure.

Cohan plans to build his own theatre, but will wait at least a year before taking that step. The sale of the Fitzgerald building property, which includes the George M. Cohan theatre, may lead to that house being renamed when the control passes in two years. If so Mr. Cohan's projected theatre will then bear his name. The present Cohan and Harris theatre was formerly the Candler. It is now owned by Harris and may be renamed the Harris, dependent on the present Harris theatre a few doors away taking a new name next season. These changes will then later provide for theatres in the individual names of the partners.

The staff changes resultant from the dissolution are not many. From the Cohan & Harris offices, only Francis X. Hope and Miss Reilly, confidential stenographer, will move with Mr. Cohan. It is perhaps natural for Mr. Hope to go with Mr. Cohan, whose general manager he will be, for he discontinued his own enterprises as a producer to join the staff of Cohan & Harris at Mr. Cohan's invitation. Mr. Hope has been general manager for Cohan & Harris for the past three years and he leaves with a fine tribute from Mr. Harris.

KINGSBURY FOSTER'S PLAY.

Kingsbury Foster, known as a manager of musical artists, is to invade the field of the musical comedy producers. He has in preparation a musical piece entitled "Kathleen," the scenes of which are laid in Washington Square and other Greenwich Village localities.

Instead of being a grotesque review of inhabitants of the Village it will present the human side of those of New York's Bohemia as the basis of its plot.

For the present he is withholding the names of those responsible for the book, lyrics and music.

UNIVERSAL RESPONSE FOR REVELL BENEFIT

Chicago Follows N. Y. and Los Angeles May Hold Benefit.

The benefit for Nellie Revell, which is to be held at the Cohan & Harris Theatre, New York, Sunday, July 11, has brought responses universally from all branches of the theatre.

Almost immediately upon hearing of it in Chicago, J. J. Rosenthal and Tink Humphrey arranged another Revell benefit for the Woods Theatre there this coming Sunday evening (July 4). This performance will mark the return of Katheryn Osterman to the stage after an absence of six years, and will have both mother and son, Jack Osterman, on the same bill. The other artists volunteering thus far are: Ted Lewis, Nan Halperin, Frisco, Brown and Weston, Four Haley Sisters, Frankie Heath, Felix Adler and Maxine and Bobby.

Charles Murray will, it is anticipated, do the same thing in Los Angeles.

The first contributions received were from E. F. Albee and P. G. Williams, each for $1,000.

Other well-known names, including those of the committee, which contains the greatest collection of big men in theatricals ever gathered for a similar affair, have also sent in subscriptions.

The office of Sam H. Harris, who is chairman of the Revell Benefit Committee, is headquarters for the event. Abe Levy, secretary for the benefit, is devoting all of his time to it.

The number of small subscriptions has been surprisingly large. One of the smaller subscribers who did not know Miss Revell, said they had been reading of the brave fight she has been putting up against her affliction and they wanted to submit their mite. Hap Hazard, also in vaudeville, who stated he was then working for the first time in quite a while, sent $2.

Most of the subscriptions received said nothing about tickets for the New York benefit.

The indications early in the week were that the original amount being sought for Miss Revell—$20,000—would be reached and possibly exceeded. Miss Revell spent all of her savings, $30,000, before permitting any testimonial to be given her.

At a meeting of the Producing Managers' Association Monday $500 was voted to the Revell benefit fund. This subscription in no way affects the personal contributions of members of the P. M. A.

Daily the list of responses from artists making subscriptions and offering their services in the show is increasing. Up to Wednesday it was stated that nearly $7,000 had been received.

OLIVER D. BYRON VERY ILL.

It was reported in New York this week that Oliver Dowd Byron is seriously ill at his home at Long Branch. The veteran star is between 75 and 80 years old. His wife, Kate Byron, also a popular actress in her day, is still alive. Their only child is Arthur Byron.

GOETZL SHOW'S CAST.

Among those engaged for the new musical show, "The Rose Girl," Anselm Goetzl will place in rehearsal shortly are Louis Simon, Guy Atwell, Flora Zabelle, Shep Camp.

The book of "The Rose Girl" is by William Cary Duncan and music by Goetzl.

NORWORTH, "LADY FRIENDS"

Jack Norworth has been engaged to play the former role of the late Clifton Crawford in "My Lady Friends."

Norworth opens with the piece July 31 at Atlantic City.

GILLMORE DENIES ONE MAN CONTROL

Repudiates Statement in Official Bulletin.

The so-called "one-man control" amendment to the Actors' Equity Association's constitution has not been adopted and is not a part of the Equity constitution, according to Frank Gillmore, notwithstanding an untruthful statement to that effect contained in an article headed "Changes in the A. E. A. Constitution," published in the June issue of "Equity," the official publication of the A. E. A.

Gillmore, who is the executive secretary of the A. E. A., when asked by Wilton Lackaye to explain the publication of the alleged passage of the "one-man control" amendment, informed Mr. Lackaye the inclusion of the "one-man control" amendment among those reported adopted in "Equity" was an error.

A man closely in touch with Equity affairs stated the "one-man control" amendment had been killed and could not be brought up again except as a new resolution.

The amendment in question is technically described as an amendment to article 3, section 7, of the A. E. A. constitution, and in effect would place in the hands of one person control of the "affairs, funds and property of the Equity, if in the opinion of the A. E. A. council an emergency should exist."

When the amendment was presented at the May 17 meeting Lackaye succeeded in having it tabled after a vigorous battle on the floor of the meeting. At that time it was reported that the amendment was tabled. It seems it was killed instead.

HALL-BUCKLEY PLAYERS.

New Stock Company in Cleveland.

Cleveland, June 30.

Thurston Hall and Players closed at the Prospect Sunday, and under a new management will open at the Shubert-Colonial for nine weeks next Sunday.

Hall has engaged May Buckley as leading woman, and the new company will be known as the Hall-Buckley Players. Several of the stock members who supported Hall at the Prospect have been retained for the new regime, among those being June McCree, Frank Harrington, Bessie Eyton and Duncan Harris, while John Miljan will be leading man.

There was a report that Hall had been called to New York to fulfil his screen contract with Selznick, but this has been postponed until later in the year.

BANKRUPTCY PETITION.

With the filing of a $335 salary claim action by Leonard L. Vosburgh against George W. Sammis and another by the Harold Rossiter Music Co., Ambrose W. Miller and G. W. Sammis filed a voluntary petition of bankruptcy showing their total claims to amount to $7,766.16 and the assets in the nature of outstanding accounts to total $4,531.66.

Mr. Sammis, formerly manager of the Knickerbocker Theatre, New York, had out a number of camp shows in the fall of 1918. Mr. Vosburgh rendered certain services for one of them, "Keep Moving," to the extent of $335. With Mr. Sammis' bankruptcy petition, which incidentally incurs a stay in any legal actions that may be pending, Mr. Vosburgh filed another Municipal Court suit against Joe Glick to recover the same amount, Glick having been associated with Sammis in the "Keep Moving" enterprise at the time. No defense has been filed to this suit as yet.

The $335 is arrived at the rate of $75 weekly salary for a period of four weeks plus a $35 travelling expense account.

'DON'T WEAKEN' TRYING OUT.

"Don't Weaken," a new three-act comedy drama written by Chas. K. Harris and Adelaide Leitzbach, is to be tried out for a week beginning next Monday by the Davidson Theatre Stock Co., Milwaukee.

Harris left New York Saturday to attend the premiere. It is Harris' home.

SOPHYE BARNARD LEAVING.

San Francisco, June 30.

Sophye Barnard, who only recently joined "Frivolities," is leaving the show at the end of this week.

ENGLISH ACTORS ANGERED THROUGH IRISH REPUBLIC

A. E. A. Members of English Extraction Complain Because American Federation of Labor Passed Resolution—A. E. A. Affiliation Mentioned.

The adoption of a resolution favoring Irish independence by the American Federation of Labor at the Montreal convention recently has been the subject of much dissatisfaction audibly expressed by a number of English actors, members of the Actors' Equity Association and also members of the Lambs Club.

The English actors in question have been loud in their denunciation of the A. F. of L. for passing the resolution in favor of an Irish republic, they taking the stand that inasmuch as they are members of the Actors' Equity, which is a part of the Federation, they are really part of an organization which is hostile to their mother country, England.

There has been some talk of the dissatisfied Britishers resigning from the Equity because of the Equity's Federation of Labor affiliation and in view of the Irish resolution. Several hot arguments are reported between American members of the Equity and the Britishers, the Americans taking the ground the Federation is an American, not a British, institution, and as such had the right to pass on the Irish question in any way it saw fit.

LEGIT IN DULUTH ASSURED NEXT SEASON

Lyceum Will Play Road Shows and Pictures.

Duluth, June 30.

Duluth will offer legitimate attractions next season. Arrangements have been made by the Clinton-Meyers Co., new owner of the Lyceum, for road attractions from the Shubert and Klaw & Erlanger offices.

The Lyceum closed under the old management about June 1 when the new Lyceum Stock was suddenly switched to the Orpheum under the name of the Orpheum Players. Arrangements were then under way to have the Orpheum play popular priced vaudeville through the summer in conjunction with other theatres on the Orpheum circuit. Stock at the Orpheum has been very successful and will continue there until late in August when the Orpheum resumes big time bills.

The Lyceum is being remodeled at a cost of about $200,000. It will offer both pictures and legitimate attractions, the week being split up to best advantage.

THUMAN LEAVES "ENQUIRER."

Cincinnati, June 30.

J. Herman Thuman has resigned as dramatic and music critic of the Cincinnati "Enquirer" to become business manager of the Cincinnati College of Music, succeeding A. J. Gantvoort, who held the position many years. Thuman has been on the "Enquirer" 19 years, succeeding Theodore Mitchell as dramatic critic.

He will continue as an impresario. During the last few years he has brought to Cincinnati many musical celebrities. His successor on the "Enquirer" has not been named.

SEIZE COOK SHOW.

Sheriff in Charge and Salaries Are Unpaid.

The sheriff's office is in possession of the production of "An Innocent Idea," produced by Charles Emerson Cook, which closed at the Fulton Saturday with salaries reported to be three weeks in arrears.

One member of the cast, Miriam Doyle, is said to be the only one who collected every week.

Robert Emmett Keane, the star, who had a 25 per cent. interest in the show in lieu of salary, didn't receive a penny.

"BETTY" LOST $65,000.

Riesenfeld Show Closed on Saturday.

"Betty Be Good," which closed at the Casino Saturday, is said to have lost $65,000.

The piece was produced by Lee Morrison. The book is by Harry B. Smith, music by Hugo Riesenfeld, managing director of the Rivoli and Rialto. Dr. Riesenfeld is playing his melodies this week at the Rialto.

REMODELLING BOSTON HOUSE.

Boston, June 30.

The Colonial will not be available for attractions until September. When the house was sought for a new show designed to open next week it was found considerable remodelling had been started.

When it reopens the Colonial will be under the management of Erlanger, Dillingham & Ziegfeld.

MARIE FLYNN FOR LEAD.

Marie Flynn has been engaged by Wilner & Romberg to play the leading role in a new Romberg musical comedy, which goes into rehearsal shortly.

COAST TRY-OUTS.

Shows by Will Cressy and Hale Hamilton.

San Francisco, June 30.

Cressy and Dayne, who have just completed an Orpheum tour, opened this week at the Fulton Playhouse in Oakland. A new show written by Will Cressy, "The Long Lane," was given its premiere for one week and reports state the new vehicle will be taken to New York. Cressy and Dayne made arrangements for the present engagement while playing San Francisco recently and omitted the Oakland date on their Orpheum route.

Hale Hamilton's new show, "Her Private House," will be presented by the Fulton Players following the special starring week of Cressy and Dayne. Grace La Rue will appear as an added attraction offering songs but having no part in the new Hamilton play.

HUSSEY'S REVIEW REHEARSES

The revue to be headed by Jimmy Hussey seemed to be pretty well set when the piece went in rehearsal Wednesday. The title selected is "Tattle-Tales," the book by the comedian-star; lyrics by Howard Johnson and music by Archie Gottler. In the cast are George Whiting and Sadie Burt, Ray Samuels, Keegan and Edwards and William Worsley. William Smith is staging the piece.

According to the present plans the piece is to open the first week in August in Long Beach and after a few weeks about the eastern territory to go into either the Illinois or Colonial, Chicago.

Garrett Cupp, who handled the tour of Elsie Janis and Her Gang last season will be the business manager for Hussey.

JOHN H. HAVLIN TO WED.

Announces Engagement to Widow in Cincinnati.

Cincinnati, June 30.

Theatrical Cincinnati received a pleasant thrill yesterday when it became known that John H. Havlin, lessee of the Grand opera house and owner of the Hotel Havlin, had announced his engagement to Mrs. Alice E. Bennett, a widow, of 1128 East Hill avenue, this city.

Mrs. Bennett is the widow of William A. Bennett, former president of the Cincinnati Chamber of Commerce, and an exporter of lumber, who died several years ago. Mrs. Havlin died last year.

The date of Havlin's wedding has not been set, but it will probably occur this summer or fall. The wedding trip will be confined to this country and will include a sojourn in Miami, Fla., where Havlin has a winter residence and varied interests.

BRISK BATTLE BOILING AMONG LEGIT LEADERS

"Syndicate's" Plan to Encourage Revue Productions Through Starring Vaudeville Headliners and Musical Comedy Stars—Still a "Syndicate."

The general indications are that, with the coming season there will be a renewed vigor in the fight between the former Syndicate and the Shuberts for the supremacy in the legit field. The battle front, however, is to take a different angle from what it has held heretofore when theatres were the real strongholds of the opposing forces. Attractions of superior drawing strength are to be used as the principal ammunition in the fight if the early reports along the Rialto are to be reckoned with.

The Syndicate, according to report, is going to build up a list of revue and other musical attractions that will offset every musical attraction the Shuberts send out. The idea behind the "syndicate" plan is to kill off the opposition houses in all of the big money week stands around the country and to hit hard in the longer run towns.

Syndicate's Plan.

The plan includes the bringing into the Syndicate fold of a number of vaudeville and legitimate stars, and with assistance financial and otherwise make it possible for them to head their own companies. It is to be a case of show business and show money all the way through with any kind of other money barred from the scheme. For sometime it has been known that certain producers in the field had thrived on the plan of "angel money" behind productions, especially girl productions either in musical comedy when often a girl from the musical comedy stage would be taken over and "given a chance."

The line up on the Syndicate thus far shows that there is an element of new blood behind things. There is a "syndicate" today just as there was in years past, but it is a new syndicate, namely Erlanger, Dillingham and Ziegfeld. Last week the lining up of the three Boston houses under a new arrangement and the plan for the increasing of their theatre strength in New York all betokens that they are girding their loins for something of a fight.

Attractions Lined Up.

On the production side of the line-up are two musical attractions in addition to the "Follies," one with Eddie Cantor and the other with Marilyn Miller at the head to be produced by Ziegfeld; six or eight musical comedy offerings from the Dillingham office, one which is to be a tri-star combination of Raymond Hitchcock, Julia Sanderson and J. P. Huntley; three or four from the Sam H. Harris office and several productions to be made by the K. & E. office itself with a possibility that a number of younger producers will be given an opportunity to try their hand on bigger shows under aid and advisement from the big office. Of these Edgar MacGregor who managed to score during the last two seasons with one musical hit each, ("The Purple Lady" and "The Sweetheart Shop"), may be sent along to do several this year.

In addition to that it is reported the Syndicate is really behind the new Jimmy Hussey Revue and also interested in the William Rock show that is to be produced during the coming year. Someone closely affiliated with the New Amsterdam Theatre Building is financially interested in the Ed. Wynn show and the White "Scandals" this year also looks like it was ready to repeat on the road to the receipts it got last year.

The development of producers from the vaudeville field into producers for the legit theatres, especially the angle of taking comedians who have an audience following and making them actor-managers opens up a new field for the legit house. It seems a logical one as the revue type of entertainment is practically nothing but vaudeville strung together with numbers, but there are few men in the producing field who can successfully weld together entertainment of that sort; Dillingham and Ziegfeld are past masters at it.

More Houses Sought.

There is fairly definite news that the "syndicate" is looking for more houses in New York. The plenitude of theatre building in the Times square district within the last half dozen years has been almost altogether for the Shuberts or for managers affiliated with that firm, while the K. & E. string has remained largely constant. With the new alignment in the "syndicate" offices, however, there is a change of vision, and it is said that with Charles Dillingham and Flo Ziegfeld associated as a triumvirate there has developed a plan of accretion.

Examination of the advertising "boxes" in the dailies during the season shows a marked superiority of the Shuberts in the number of Broadway theatres under their banner. During the season just ended, however, the K. & E. list held proportionately more successes. Long runs in the K. & E. string naturally tightened the market for theatres, and it is believed that attractions which could not be berthed by them were forced to go over to the Shuberts.

Four More on Broadway.

The reported plan of the Erlanger, Dillingham and Ziegfeld enterprises calls for the securing of at least four more houses on Broadway. With next season starting with a theatre demand as great as last, and with the house managements again looking for guarantees and high stop limits, it is unlikely that the three-firm will be able to obtain theatres through lease. Their plan is understood to build new houses, which they prefer to renting houses now in operation.

The K. & E. string has been reduced by one through the passing of the Criterion to the Famous Players and its subsequent switch to pictures. The Hudson is practically out of their hands, with the booking controlled by A. H. Woods.

"SCANDALS" OVER $25,000.

Tilting of Scale on Saturday to $4 Makes It Possible.

Starting last week, the scale for George White's "Scandals of 1920" at the Globe was lifted for performances. The boost was a surprise, since the week-end business is figured to drop during the hot weather.

The Saturday matinee top went to $2.50 and $4 was top for the night performance.

This scale equals that of Ziegfeld's "Follies" on that day.

White was for lifting the balance of the week to a $4 nightly top, but was convinced such a move would be detrimental.

The increase gave the show a gross last week of better than $25,000.

ONE STANDING OUT.

Burton Standing, son of Guy Standing, grandson of Herbert Standing and nephew of Jack and Wyndham Standing, has elected not to take up a professional career. He has gone to work for the Equitable Trust Co.

MORLEY BUYS IN.

Los Angeles, June 30.

James Morley has purchased a half interest in the Wilbur Musical Comedy Co. from C. V. Everett. Morley is playing here in stock.

WM. MORRIS' PLANS.

Leaves His Work to Help the Saranacers.

In spite of his numerous production activities for next season, directly he returned from Europe, William Morris jumped up to Saranac Lake to keep faith with the natives by giving an annual entertainment for the benefit of the Village Improvement Society.

Mr. Morris has arranged with Sir Alfred Butt for the engagement of Sir Harry Lauder at the Palace, London, next February. While in London Morris arranged with Joseph Hislop, a Scotch tenor, who is to appear here this season with the Chicago Opera Co., for a series of concerts following the opera season, commencing in March, 1921.

Tom Burke, Irish tenor, at present appearing in grand opera at Covent Garden, will arrive in New York in September for a concert tour, opening at the Hippodrome Oct. 3.

Mr. and Mrs. Graham Moffat and most of the other original members of "Don't Tell," arrive in this country early in August and begin their season in Ottawa, Aug. 30, playing four weeks on the road and then coming to New York for a run.

NEW ALAN DALE PLAY.

Critic Writes Comedy for May Robson.

Some time ago Frank Bacon informed his friends he had written a play for May Robson for next season, on order by Augustus Pitou. The management now announces that Miss Robson will appear next season in "Nobody's Fool," by Alan Dale.

With this play, Miss Robson will return to New York.

The comedy is devoted to a humorous exposition of family life from several angles. It is in three acts and four scenes. Since Miss Robson left the Empire theatre, where she played character roles inimitably, she has been starring through the United States in various plays.

"Nobody's Fool" goes into rehearsal immediately, and opens its season at Stamford, Conn., Aug. 23.

RECASTING "HONEYDEW."

"Honeydew," by Efrem Zimbalist and Joseph Herbert, the new musical show put on by Joe Weber, is to be recast and furnished with a new production. When recently tried out acts from the "Little Blue Devil" were employed.

Mr. Weber will insert "names" into the cast for the fall showing which will bring the piece to Broadway. Several new players have been selected, among them Sam Ashe, Dorothy Follis and John Dunsmore.

Hassard Short will restage the piece, with Max Scheck doing the numbers.

"Honeydew" is an operetta.

"THE MARRIAGE NOT."

Arthur Hammerstein Accepts Play on Hurst Marriage.

Arthur Hammerstein has accepted for production "The Marriage Not," a three-act comedy drama written by Ada Patterson and based on the published story of the married life of Fannie Hurst, the novelist, as written by Miss Hurst.

KELLY STICKING TO WRITING.

Anthony Paul Kelly, who branched out early in the season as an author-manager, has decided to stick to play writing and have his plays presented by recognized producers.

Kelly has written a new piece which will be put on next season by Sam H. Harris. It is called "The White Sapphire," a mystery play (not the same as the "Star Sapphire" which was to have been put on by A. H. Woods).

Mr. Kelly tried "The Phantom Legion" on his own during the winter. Prior to that his "Three Faces East," also a mystery drama, was presented by Cohan & Harris.

"JUMPING JACK" PRODUCED.

Quincy, Mass., June 12.

"The Jumping Jack," called "A Musical Caper," was produced by Matthew Ott at the Somerville Theatre.

Mr. Ott and J. McManus wrote the piece.

APPEASE MISS HANNAFORD

Row With A. H. Woods, After Hit in "Tomorrow's Price."

Chicago, June 30.

Samuel Shipman, author of "Tomorrow's Price," now at the Woods at a $9,000 pace, with advance bookings strong, arrived here this week to straighten out the disagreement between Maude Hannaford, playing the lead, and A. H. Woods, the producer. When the play first broke here it looked as if it might flop. Then Miss Hannaford was engaged to try the difficult and unpleasant feminine lead, and did it with such pronounced success the takings began mounting immediately.

Miss Hannaford opened without a contract, and as soon as her success was a matter of record began setting her own price, according to the local story. Woods is known to be very bitter about what he describes as her "treatment" of him, but there was no understudy to send on in her place. In New York Woods is understood to have begun negotiations with several actresses to replace Miss Hannaford, announcing that he did not care if they played the part less than half as well as she did.

Since he has been on the ground Shipman is said to have revised his idea of what should be done about the matter. It is recognized by showmen here that the play's success is due in no small measure to Miss Hannaford's efforts, and in the end it is thought she will be given her way about salary.

Finally, however, it was announced that Regina Wallace would play the lead when the show went to New York.

HAST'S SHOW FOR NESBIT.

The play selected by Walter Hast for Evelyn Nesbit next season will be probably "A Daughter of Two Worlds."

BEATRICE LA PLANTE TO WED.

Los Angeles, June 30.

Beatrice La Plante and Clyde Drellinger have taken out a license to wed. Miss La Plante is known in pictures here.

TOURING MANAGERS HOLD FIRST MEETING

Plan Fight Against "Closed Shop."

The Touring Managers' Association of the United States and Canada, organized June 2, had its first formal meeting early this week, when various matters were presented to the entire organization by the Board of Governors. Committees were appointed and the concern is now in full swing.

The association has a membership of about 70, made up of one, two and three night stand producing managers. The object of the organization is self-protection and to secure harmonious action and relief from the business problems constantly arising and seeking the same relief and equity that actors and stage hands are demanding from time to time.

Speaking for the organization John J. Coleman, its secretary-treasurer, said:

"All requests for relief we shall make must first be deemed reasonable by either one of our committees or a majority of the members. Conditions today demand that some requests by actors and the various trades unions be modified to meet the amount of business than can be done by the average touring company as against those of the larger shows that play the big cities and the week stands.

"For example, the average actor accepting a one-night stand engagement couldn't get into a big show and therefore has no right to place himself on the same plane as a more gifted performer. He knows, or should know, we do not play to the same receipts as the bigger shows, our traveling expenses are larger owing to the greater number of movements, and he should rate his salary and demands proportionately. It stands to reason that if he could secure a better engagement with a higher class show he wouldn't consider signing with us for an instant.

"The demands of some of the

(Continued on page 12.)

A. E. A. ELECTION

Official statement of votes counted in the recent annual election of the Actors' Equity Association. The statement below was given out this week at the offices of the A. E. A., but not to Variety.

REPORT OF TELLERS, ACTORS' EQUITY ASSOCIATION ELECTION, JUNE 4, 1920

FOR PRESIDENT

Emerson, John	2837
Lackaye, Wilton	914
Others	4
	3755

FOR VICE-PRESIDENT

Barrymore, Ethel	2922
Churchill, Berton	835

FOR SECRETARY

Stewart, Grant	2916
Mordant, Edwin	839

FOR TREASURER

Purdy, Richard A.	3753

COUNCIL TO SERVE THREE YEARS

Courtenay, William	3737	Gayer, Echlin	2885
Rambeau, Marjorie	3725	Bennett, Richard	891
Ferguson, Elsie	3705	Warner, H. B.	863
Mitchell, Grant	2948	Burt, Fred	867
McRae, Bruce	2941	Cherry, Charles	857
Breese, Edmund	2884	Farber, Constance	855
Deming, Will	2922	Whitehead, Ralph	842
Morgan, Ralph	2916	Brockbank, H.	837
Truex, Ernest	2906	Kingsley, Mona	837
Jennings, DeWitt	2896	Merlin, Francis	803
Kruger, Otto	2891		

COUNCIL TO SERVE ONE YEAR

Ling, Ritchie	2933

COUNCIL TO SERVE TWO YEARS

Bacon, Frank	2933
Votes for 33 candidates not nominated	62
Votes of members, dues paid to May, 1920	459
Votes of members, dues paid to Nov., 1920	3301
Present, but not voting at meeting	60
	3854

TOTAL VOTES CAST

	At Meeting.	At Office.	Total.
Emerson, John	824	2013	2837
Lackaye, Wilton	197	717	914
Others	2	2	4
	1023	2732	3755

Several estimates of the number of people at the A. E. A. general meeting at the Hotel Astor, June 4, gave between 1,800 and 2,000. Present were several accustomed to estimating crowds, who say there could not have been less than 1,500.

The tabulation above shows 1,023 votes cast at the Astor and 60 not voting. Since it was ascertained 60 had not voted, and the system in effect at the meeting was to take down the name of each member entering, there seems a wide discrepancy between the estimated number of A. E. A. members present and the actual vote recorded from that meeting.

SUMMER SEASON IN FULL STRIDE WITH REHEARSALS STARTING

Seven Less Attractions Than at Same Time Last Year—Two Shows Close—Ten Musical Comedies and Revues With More Coming—Heat Wave Sends Takings Down.

A flood of rehearsals started this week. All the Times square halls and a majority of closed theatres were occupied with preparation of the first flight of attractions which will start arriving on Broadway early in August. Rumors of musicians' trouble were lightly regarded, there being no interruption.

The summer season itself is now practically in full stride, but with fewer attractions than last year, the "street" running to form. The current week started with 23 attractions as against 30 for the same week last summer. By the end of the week the list may be reduced to an even score, two attractions being sure to stop, with additional withdrawals likely as was true the past several weeks. Interest attaches the stopping, Saturday, of two new plays which attempted the summer going. They are "The Fall and Rise of Susan Lenox" at the 44th Street and "Seeing Things" at the Playhouse. Both were "doped" to have tossed away their chances of success through June premieres.

No further attempts at starting non-musical plays are listed for July, the influx being due in August as stated. There are yet to come, however, four musical bidders starting with Will Morrissey's "Buzzin' Around" due at the Casino next Tuesday. The Century Promenade with a nine o'clock and midnight revue has been postponed for premiere on the same evening. William Rock's "Silks and Satins" will follow at the George M. Cohan July 12. Due in too at that time is George Lederer's newest musical production "The Girl In The Spot Light" (renamed from "The Miracle Maid"), which is to open at the Knickerbocker. This piece was listed for Chicago, but was switched early this week. The new "Greenwich Village Follies" is due late in July, but will probably not appear until August and is to be classed with next season's list.

Broadway's summer show map now shows 10 musical shows bidding for favor. Of that number but four are typical summer revues, they being the "Follies" at the New Amsterdam, "Cinderella on Broadway" at the Garden, "Scandals of 1920" at the Globe and "Honey Girl" at the Cohan and Harris. They are running in the order named as to box office takings. "Cinderella" opened last Thursday with a strong demand in evidence.

The six musical holdovers are led by "The Night Boat" at the Liberty and "Irene" at the Vanderbilt. Both are doing about all their respective houses can hold, with standing room the rule with "Irene." "Florodora" has been doing an in and out business at the Century. "As You Were" slipped to $9,000 at the Central, but the management intends its continuance.

The descent of the season's second heat wave sent takings downward for the early part of the week. The non-musical holdovers were naturally more affected. "Scandal" heads the season's run record thus far with 42 weeks, but with that attraction due to leave the Shubert next week, the record will be surpassed by "The Gold Diggers," now in its 40th week and sure of extending into next season. "The Storm," with a similar length of run at the 48th Street, is still drawing a profit and is due to last through July.

"Lightnin'" has 10 weeks to go at the Gaiety to accomplish a run of two years, and the business pace is still with the leaders of non-musical shows. Whether it is to continue is entirely up to Frank Bacon who wrote it and is starring in it. Should he step out the piece may be closed with the idea of opening in the fall. "Abraham Lincoln" is now assured continuance through the summer and probable extension into next season. "The Famous Mrs. Fair" looks safe for another month at the Henry Miller. "Not So Long Ago" is accomplishing a summer stay at the Booth. "Foot-Loose," which has hung on in Greenwich Village, will move uptown to the Little theatre.

Next week's closings will be "The Hottentot" and "Scandal." "Jane Clegg" will stop the following week. Seven closings occurred last week, two more than announced. The two were "An Innocent Idea" at the Fulton and "What's in a Name" at the Lyric, both houses going dark.

Two Kinds of Buys Running.

There are but seven buys for the current attractions and these are divided into two classes, those that do not permit of any return and those that do. The former include "The Follies" (New Amsterdam), "The Gold Diggers" (Lyceum) and "Scandals of 1920" (Globe). Those in the latter classification are "The Night Boat" (Liberty), "Ed Wynn Carnival" (Selwyn), "Honey Girl" (Cohan and Harris) and "Cinderella on Broadway" (Winter Garden). The closings have curtailed the cut rate list. For the current week there were but 10 listed—"Scandal" (Shubert), "Florodora" (Century), "Hottentot" (Cohan), "Honey Girl" (Cohan and Harris), "Susan Lenox" (44th Street), "Seeing Things" (Playhouse), "Storm" (48th Street), "Foot-Loose" (Greenwich Village), "Jane Clegg" (Garrick).

SELWYNS GET WRIT TO REDUCE TAXES

Charge Against Them Must Be Reviewed.

Justice Thomas F. Donnelly granted writs of certiorari June 24 to the Selwyn Realty Corporation in answer to its petitions to review the act of Jacob A. Cantor, Richard H. Williams, Arthur H. Murphy, George Henry Page, Joseph F. O'Grady, James P. Sinnott and Lewis M. Swasey, as commissioners of taxes and assessments of the city of New York, and constituting the Board of Taxes and Assessments in this city, to compel them to reduce the assessment of the petitioner's property at 240-248 West 43d street and 229-31 West 42d street, respectively designated on the Tax Map as lots 17 and 48, Block 1014, Section 4. These are at present occupied by theatre sites controlled by the Selwyns.

The No. 17 lot has been assessed at $170,000 without improvements and $210,000 with improvements, which is held to be an overvaluation to the extent of $35,000. The relator maintains the property is only worth $175,000 in the open market. The application for the correction shows the property was acquired in 1917 for $201,000, which included apartment houses with it. It is mortgaged to the Goldsol Realties Corporation and to Lee Shubert, the latter also holding a mortgage on the contents of both theatres. The schedule also shows $225,000 has been expended on improvements since the acquisition of the property.

Lot No. 48 on West 42d street has been assessed at $315,000, including improvements, for the current year, which the petitioner holds to be an overvaluation of $65,000. The Selwyns are not the owners of this land, but only the lessees. They hold a 21-year lease from 1917 at a $17,500 annual rental.

The writs are returnable the first Monday in October when the court reopens.

A. E. A. SUMMONS PEYTON.

Chas. Peyton has been notified to appear before the council of the Actors' Equity Association July 6 to answer charges preferred against him.

The charges relate to a letter sent out by some one in connection with the loss of a performance by Edna Goodrich's company on December 5.

"POPPY GOD" MAKES SENSATIONAL HIT

After Refusals, Springer's Tragedy Wildly Bid For.

Baltimore, June 30.

"The Poppy God," a play produced in stock at the Auditorium last week and held over this week, is the wildfire sensation of this town. Prices have been raised from $1 top to $2, and the company, which was about to close because of indifferent business, turned the ledger to the right side on the first week's profits. A dozen New York managers are buzzing around after the rights. To-day it is reported the Selwyns procured control, but had to let in one or two partners who had claims of one kind or another on the rights to the play.

It is a Chinese tragedy of San Francisco, by Thomas Grant Springer and Gordon and Clemens, authors of "Watch Your Neighbor" and "Let Tommy Do It." Leon Gordon is also playing the lead. It has a war angle, which caused it to be turned down by several Broadway producers. In working out, the war angle is the biggest thing in the play.

Gordon accepted the stock engagement with the proviso that the play be produced some time within the run. It was reported the company was to close, so "The Poppy God" was announced as a finale, to carry out the contract. It was an immediate knockout and got the most brilliant notices of any premiere in Baltimore history. One critic reviewed it three times in the week, seeing it three consecutive nights, and suggested that John Barrymore play the lead and Cyril Maude a character bit.

Edna Hibbard, as a Chinese girl-wife, scored heavily.

The sensational hit made in Baltimore by "The Poppy God" has led to a disagreement among the authors. The play is based upon stories by the magazine writer and critic, Thomas Grant Springer. Leon Gordon and Leroy Clemons, both actors, last winter asked permission to base a play on the Chinese stories. He declared himself in on the writing of the piece, but feels he has been ignored in the publicity. His contract calls for equal prominence for his name with that of the others.

The notice received from Baltimore by Variety did not mention his name.

It was not discovered at first that Mr. Springer himself was making his first stage appearance as the bartender in this show. When that leaked, the society crowd from the Green Spring Valley and elsewhere began motoring in to see it.

TOURING MANAGERS TO FIGHT.

(Continued from page 11.)

unions should also be modified in order to enable us to exist. We shall try to reason with the unions. It should also be taken into account that there is every likelihood that the railroads now have under consideration a ruling that next season they will exact that 15 full additional fares will be paid for a baggage car, irrespective of the size of the traveling organization.

"The Central Theatre Managers' Association and other one-night stand managers, comprising about 80 per cent. of small town houses, now have a clause in their contracts that stipulates that they will only provide one carpenter, three grips, one flyman and assistant, one property man, one clearer and one electrician—that all men required in excess of the above to be shared pro rata according to the terms of the contract, and that companies not requiring the above number but calling for more men than necessary are to pay for all men not required.

"We shall oppose the 'closed shop' demanded by the actors."

DUNN'S ELWELL PLAY.

Edward Delaney Dunn, author of "Midnight," produced in Chicago last year, has just sold two plays to the Shuberts.

Dunn is now writing a play founded on the Elwell murder mystery.

HOMER BARTON RETURNS.

After a tour of the world, including China, India and Egypt, Homer Barton has returned to New York. He was away about a year.

Mr. Barton followed John Cumberland in "Parlor, Bedroom and Bath" last year at the Republic, New York. He played the piece on his tour.

THREAT OF MUSICIANS' STRIKE KEEPS LEDERER OPENING HERE

Producer Will Break the Show Into Broadway Cold at Knickerbocker July 12—Return to First Principles—Says to Grant Western Demands Would Make Cost Prohibitive.

The new George W. Lederer show is due to open at the Knickerbocker July 12 instead of debuting in Chicago Sunday as first booked. The reason given was the threat of a musicians' strike in Chicago. Should the musicians win their demand for an increase the producer declared the weekly orchestra bill would be prohibitive.

The title of the piece has been changed to "The Girl in the Spot-Light," the joint work of Harry B. Smith and Victor Herbert. The first title was "Molly Darling" with the show afterward named "The Miracle Maid."

Lederer in explaining the opening at the Knickerbocker "cold" said that it was a return to "first principles"; that formerly when he was active in producing he never thought of taking a show out of town for a try-out. It is his contention that an actor is at his best on the first night and never equals his performance thereafter.

MARTIN MISSING.

Manager of Empire Theatre Suddenly Disappears.

Syracuse, June 30.

Francis P. Martin, manager of the Empire theatre, has been missing since Saturday night. He left no word with his wife or any of his friends before disappearing. He has not been heard of since.

Previous to his disappearance Mr. Martin had consulted Dr. John H. Van Rensselaer. The doctor states nothing developed from the examination that would constitute a reason for Martin's disappearance.

Last Saturday afternoon he was at the theatre in company with Howard Rumsey, manager of the Knickerbocker Players. He made an appointment to meet Rumsey at 7:30 that evening, but did not appear.

Will Chorach, business manager for M. E. Wolff, who, with Klaw & Erlanger, controls the Empire theatre, arrived in Syracuse to take over the affairs of the theatre. Mr. Chorach said that there is nothing in Mr. Martin's relations with his employers which throws any light upon his disappearance.

SHIPMAN REVIVING.

"First Is Last" Stated to Be Seen in Chicago.

Chicago, June 30.

Sam Shipman is here, apparently, making arrangements to revive "First Is Last," the play which was at the Maxine Elliott this season, here this summer with a fresh young cast. He has acquired the rights from William Harris, who retains an interest.

"Village Follies" Opening August 9.

The new "Greenwich Village Follies" will open at the Greenwich Village theatre August 9.

BEAUTY IN THE "WHIRL."

$10,000 Amateur, Aged 17, Follows Nan Halperin.

Chicago, June 30.

Gertrude Olmsted, 17-year-old winner of the Elks' $10,000 beauty contest, was put into the "Century Midnight Whirl" at the La Salle to take the place of Nan Halperin, who closed with the show Saturday night.

The press department of the show is getting a world of publicity in the dailies through the acquisition of Miss Olmsted, much of it in connection with the Elks' convention, which opens here next week. It is expected that the convention week will be a big winner, and having the Elks' protege as their added attraction, Nat Royster, manager of the La Salle, is banking on putting his show back among the leaders.

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (29th week). Drew up a notch with $11,500 in last week. That provides neat profit. Attraction is set with the summer players.

"As You Were," Central (23d week). Down to around $9,000 last week. Reduction in salaries since Sam Bernard left show. Management aims to continue through hot weather.

"Cinderella on Broadway," Winter Garden (2d week). Opened Thursday last week. Long on production and costumes and should enjoy excellent business for opening weeks. Playing at $3.50 top.

"Ed Wynn's Carnival," Selwyn (13th week). First week in this house was satisfactory to management. Gross over $13,000. Show listed here until early August.

"Fall and Rise of Susan Lenox," 44th Street (4th week). Business dropped so markedly last week management decided to withdraw piece. House going dark Saturday. Will reopen in August, perhaps earlier, with "Way Down East" film.

"Famous Mrs. Fair," Miller (28th week). Going along at around $7,000 weekly. Present plan is to keep show running into August.

"Follies," New Amsterdam (2d week). First week established new mark for house. Gross was over $36,000. With one performance out (Monday night) $10 scale at opening more than made up difference. Playing $4 top throughout week with matinees $2.50.

"Foot-Loose," Greenwich (8th week). Has surprised by standing up fairly in and out-of-the-way theatre. Moves to Little next Monday.

"Florodora," Century (13th week). Business in and out, but as yet no change announced regarding continuance through summer. Roof shows postponed, the "Promenade" now set for premiere July 6.

"Gold Diggers," Lyceum (40th week). Advance sale extends far forward. Show shows wonderful class by continuing at capacity. Tops Broadway's non-musical list in takings without contest. $15,000 weekly.

"Honey Girl," Cohan & Harris (9th week). Stands up as one of the leaders among the summer offerings. $15,000 weekly, gross not far under capacity.

"Jane Clegg," Garrick (19th week). Was to have stopped this week, but Theatre Guild will continue it for the first two weeks in July.

Irish Players, 39th Street (2d week). Attracting mild interest, with draw fairly good among lovers of Irish plays.

"Irene," Vanderbilt (33d week). The star musical holdover, still playing to capacity. Last week $15,600, within $18 of previous week. Special matinee for next Monday sold out in advance.

"Lassie," Nora Bayes (13th week). Last week better than $12,000—good gross for a roof theatre. Management expects to continue into fall, moving by then into regular theatre.

"Lightnin'," Gaiety (94th week). Approaching completion of two years' run, with business still among the leaders for non-musical attractions. Over $11,000 again last week.

"Night Boat," Liberty (22d week). Continues great pace, unaffected by the arrival of the big summer revues. Has been getting $22,000 weekly.

"Not So Long Ago," Booth (9th week). Good business for this kind of attraction in summer and it will probably accomplish summer stay as predicted.

"Scandal," Shubert (42d week). Near the end of capital run. Has one or two weeks more to go.

"Scandals of 1920," Globe (4th week). Playing to sensational business, with $25,000 bettered last week. Saturday night scale lifted to $4 and Saturday matinee to $2.50 in spite of summer.

"The Hottentot," Cohan (18th week). Another week to go. William Rock's revue, "Silks and Satins," opens July 12.

"Seeing Things," Playhouse (3d week). Little strength; due to week). Little strength, stops Saturday.

"The Storm," 48th Street (40th week). Playing on summer basis which includes pooling with house; this attraction added to its profit last week. Making good its promise to stick into summer.

NEWS OF THE DAILIES

William A. Brady has announced his plans for the coming season. His first production will be the John Galsworthy play, "The Skin Game." Basil Dean, who staged the piece in London, will direct the American production. In association with Lee Shubert he will present the Edith Goodall dramatization of the Daisy Ashford book, "The Young Visiters." Grace George is to appear for a time in "The Ruined Lady," coming to New York later in the season in the principal role of "Madame Étienne Dameuer." Alice Brady, in addition to continuing in pictures, is to appear on the stage in New York next season in a new play by Harry Chapman Ford entitled "Anna Ascends." When Mary Nash returns from London she is to appear in "Man and Woman," by Benjamin L. Glazer, adapted from the Spanish of Carlos Benhoume. With Margaret Anglin Mr. Brady hopes to present a historical drama entitled "Old Hickory." Two plays by Owen Davis are also to be done. The first is "Opportunity," in which James L. Crane and Lily Cahill are to be featured, the second is a melodrama entitled "Society." Two plays by Jules Eckert Goodman are also to be produced. One is "The Dreamer," in which Lew Fields will appear and which was originally written for Louis Mann; the other is a new play which is to be delivered during September. Curtis Cooksey is to appear in "Jim Lochinvar," by Eleanor Gates, who wrote "The Poor Little Rich Girl." "Immodest Violet" is the title of a play by David Carb, and "Lazy Lady" is a new David Wallace play which is being tried out in stock at this time. Mr. Brady also promises a series of Shakespearean revivals in New York during the season, selecting the plays of the bard that have not been done in some time past.

"Silks and Satins," the new William Rock revue, is to open in Atlantic City Monday and the following week is to come to the Geo. M. Cohan theatre. In the cast will be Aileen Stanley, Babette Raymond, Billie Hillikon, Delphie Daughn, Mary Ambrose, Henry Antrim, Babette Collette, Louise and Robert Dale, Helyn Ely, Phoebe Hart King, Virginia Lee, Hazel Webb, Joseph Towle, William Demarest, Constantin Permane, George Shelly, West Avery and Hal Harrington.

By the formation of the Hollis Street Theatre Co., Inc., A. L. Erlanger as president of the company, has taken a lease on the Hollis Street theatre, Boston, for ten years. The Colonial theatre, Boston, has been leased by Erlanger, Dillingham and Ziegfeld for a period of 10 years beginning September 1.

Mrs. Ivy L. Eddinger was granted an interlocutory decree of divorce from Wallace Eddinger by Supreme Court Justice Tompkins at White Plains June 7. The decree was granted on the report of a referee on the evidence of private detectives, who trailed the actor from a theatre in Brooklyn to his apartment on West Fifty-seventh street.

The cast for "Tickle Me," the new Frank Tinney piece which is in rehearsal, includes Louise Allen, Allen Kearns, Marguerite Zender, Paul Ryman, Richard Cramer, Marcel Rousseau, Olga, Mishka and Ivan Stroguff and Grant and Wing. The opening is set for Long Branch August 2, with the New York showing scheduled for the Selwyn August 16.

William Morris returned from Europe on the "Mauretania" June 26. While abroad he signed Thomas Burke, the Irish tenor, and John Hislop, a Scotch tenor, for American tours. He has also arranged with Graham Moffat for the rights to his latest play, "Don't Tell," for America. The author and his wife will appear in the cast.

The "Century Promenade" and the two shows scheduled for the roof will not open until July 6. Originally the "Century Revue" and "The Midnight Rounders" as the 9 o'clock and the midnight shows are to be called were to have opened last night. The postponement was due to the need of further rehearsals.

Anne Luther, one of the corespondents named by Evelyn Nesbit Thaw-Montani in her divorce suit against Jack (Clifford) Montani, filed an answer in the Supreme Court on Tuesday. She denies all the charges made against her and will enter a defense.

B. Iden Payne, stage director for Charles Frohman, Inc., sailed for London Monday. He has two plays with him. One "Poe," based on the life of the American poet, of which he is the author, and "Dolly Jordan," a costume comedy. They are to be produced simultaneously in New York and London next season.

"A Man of the People," by Thomas Dixon, has been placed in rehearsal under the direction of Augustin Duncan. It concerns phases of the life of Lincoln. Presentation is to be made at the Princess theatre, Chicago, during this month.

Charles E. Wagner has started a suit against Mme. Amelita Galli-Curci charging a breach of contract and asking for $250,000 damages. The prima donna was served with papers in the action as she was about to sail for Europe.

Richard G. Herndon will open the Belmont with "Little Miss Charity" early in August. It is a musical piece based on the story by Edgar B. Franklin, the score being by S. R. Henry and M. Savin. Nance O'Neil will resume her tour in "The Passion Flower," also in August.

Fiske O'Hara is to be presented next season by Augustus Pitou in an Irish melody drama entitled "Springtime in Mayo," by Anna Nichols Duffy. The piece is to open in Stamford on August 9.

E. Lyall Swete, the English stage director, has arrived in New York to commence work on the staging of "Mecca," which Comstock and Gest are to present at the Century in September.

The Winter Garden management is offering a silver slipper prize to "Cinderella" chorus girls who do not miss a single performance during the months of July and August. Will they be able to get enough slippers to go around?

"An Innocent Idea" closed unexpectedly at the Fulton last Saturday. A theatre party for the New York Americans and "Babe" Ruth was switched to the "Honey Girl" on Monday night.

Grace E. Weeks, actress, filed a voluntary petition in bankruptcy in the U. S. District Court on Monday, listing $3,850 alimony due her as part of her $4,280 assets. Her liabilities are given as $5,227.56.

Maxine Neiss, in private life Mrs. Marcella Clare Gluckman, was sued for divorce on Tuesday by Richard Gluckman, who alleges misconduct with an unknown man.

The Will Morrissey summer revue, "Buzzin' Around," is to open at the Casino July 5. The Atlantic City showing of the piece took place yesterday.

Leo Ditrichstein has started rehearsals of "The American in France," a comedy by Eugene Brieux. In the cast are Blanche Yurka, Edith Lyle, Belle Theodore and Madeline Durand.

Marjorie Rambeau, accompanied by her husband, Hugh Dillman, sailed for England last week.

FAIR AND COOL, CHI DOES WELL

Capacity Not Unknown in Summer Resort.

Chicago, June 30.

Good business was the rule in all of the Chicago theatres the early part of the week. Sunday most of the houses played to capacity, and the good weather, lasting until Friday, swelled the box office receipts.

"Three Wise Fools" (Powers, 6th week). $7,100; advertising a special matinee for July 5.

"Mamma's Affair" (Cort, 4th week). $10,500; holding a steady pace.

"The Sweetheart Shop" (Illinois, 11th week). $14,600; celebrated hundredth performance this week.

"Tomorrow's Price" (Woods, 4th week). $11,200; making money both for the house and show; got a little over $2,000 Sunday.

"Passing Show" (Garrick, 2d week). $16,000; proving the sensational hit it was predicted to be by the press.

"Poker Ranch" (Olympic, 5th week). Though scheduled to close, show continues on, working on a week to week basis.

"Century Midnight Whirl" (La Salle, 2d week). Show was moving slowly until sensational press agenting during the Republican convention gave it the added impetus which gave it life. Did approximately $8,200.

"Greenwich Village Follies" (Studebaker, 7th week). $19,000; continuing at almost the same pace it has held throughout its run.

"Welcome Stranger" (Cohan's Grand, 27th week). $11,000.

THE STORM BIRD

Indianapolis, June 30.

A glimpse at the inner works of an English middle-class family is given in "The Storm Bird," the new comedy by Dion Calthrop and Roland Pertwee, Englishmen, given its first showing at the Murat by the Stuart Walker Company last week. If not interested in English middle-class families or in the problem of a stage manager who pulls a play through by the sheer diverting strength of his cast, plot or no plot, the playgoer had better support the government at some other performance.

There was more local enthusiasm over the way the members of the Walker organization handled some rather difficult parts than over the play itself. Indianapolis cared little, apparently, what went on inside an English middle-class family. Perhaps it was because it is so decidedly apparent what is going to happen in this particular middle-class family in the ensuing acts after the curtain falls on the first. Or again, it may be that the family life in question is so far removed in customs from that of America it is puzzling.

At any rate, here is our middle-class family terribly wrought up over the theft of a twenty-thousand pound necklace when Lord Merrichamp is thrust into its midst in a track suit. It comes about, of course, that Merrichamp didn't steal the necklace after all, and wins the charming daughter of the household. The minor threads only serve to add details to the picture, and it's hardly a "moving" picture at that.

The people who make up the Tetson household are interesting enough as curios, particularly Salesman Halford, an uncle, who is decidedly bourgeoise and knows it and doesn't give a hang. *Fowler.*

PROPER SPIRIT.

Atlantic City, June 30.

Another dramatic possibility has sunk behind the footlights. It is called the "Proper Spirit" and is at the Apollo this week. Mrs. Henry B. Harris presents. Willard Robinson and Kilbourn Gordon assume the responsibility for the play's construction which is of the very slow moving, sweet tempered type. Neither author is likely to reap even picture rights from it.

The story is romantic, allowing that blighted expectations may wreck the career of a newspaper man. Such callous thoughts have little appeal to Atlantic City's cosmopolitan audiences.

Herbert Corthell is badly miscast, though featured, and Harry L. Minturn achieves the only dramatic hope of the play, doing a fine portrayal of a love torn newspaper reporter.

The playing of the latter is distinctly above the level of the play's interest.

Schears.

FIRES OF SPRING.

Cleveland, June 30.

"Fires of Spring," which A. H. Woods proposes to bring to New York in August, was given its first showing at the Opera house this week. It was warmly greeted.

Robert McLaughlin's offering shows that monkey glands really are old stuff and that the Egyptians had a much more pleasant and less troublesome method of restoring youth 2,000, or was it 12,000 years ago? Besides, the Egyptian formula involves drinking a home brew of mule-heel strength. This gives the cast an opportunity to work in a few prohibition jokes, a thing which hasn't been tried in the season just gone.

"Fires of Spring" has a parallel in "Dear Brutus." It deals with a new birth of youth. "Dear Brutus" contended each person, given the chance, would lead an entirely different life. "Fires of Spring" claims each would repeat the mistakes of his first life. It is all too apparent the writer had Sarah Bernhardt in mind in picturing the principal, whose farewell tours were as regular as a gas bill.

Here's the plot: Wicked old actress asked by prominent physician to submit to blood transfusion and drink Egyptian potion that will make her sixteen. Starts off with intoxicating potion. Dreams lots of wild things. Girl who gave blood dies. Soul haunts her. Begins new lease on life. Big success. Telegrams, cablegrams and postcards from producers telling her she's the best in history. Warned to guard virginity. Forgets to do so. Turns gray, haggard and squeaky over night. Leads life of shame, remorse and so on. Effect of potion dies off. Comes out of the clouds and decides to take her talent with her to the grave.

It requires careful acting. Alice Fleming handles it nicely. She shows that it is quite possible to worry along with French accents without making a horrible mess of it.

"Fires of Spring" draws its title from the Rubaiyat's "fill the cup and in the fires of spring the winter garment of repentance fling."

Besides a little of Omar, McLaughlin steals some of the State Department's stuff about "strict accountability."

It reveals that really successful physicians do wear pointed beards and resemble Mephisto. An all night drinking party introduces a dancing girl who perspires freely under the seven or eight heavy beads she wears. Her part nearly approaches what a moralist in the cast says it does in touching upon Babylon and such things.

After seeing the play one decides that a temperamental woman is an awful nuisance to have cluttering up one's life. Robert Hudson, playing opposite Miss Fleming, helps greatly to make "Fires of Spring" burn brightly.

Blanche Martin gets some new twists to the comedy maid part and displays her humor. George Fox also gets off a few smart cracks. The last two save the production from over seriousness.

Others are Antoinette Rochte, Frances Stirling Clarke, Eugene Powers, Ralph Bunker, F. B. Hersome, Leonara Shea, Marguerite Doubet, Eugene Kane, Edward Gordon, Rose Peach and Violet Dorsen.

TRAGEDIE DU DR. FAUST.

Paris, June 20.

A single performance of this powerful work of Paul Demasy was presented by the Irregular Stage Society, under the direction of Fratirelli, at the Porte St. Martin. The cast was worthy of the play, and the play worthy of the cast, the Paris production being considered superior to that seen earlier in the season at the Parc Theatre, Brussels. Demasy revealed his genius last year with his "Tragedie d'Alexandre" which is preferable to his creation of a new Faustus, a tragedy of the unsatiated.

As in Goethe the aged doctor sells his soul to the devil for youth; he is enamoured at the sight of Marguerite, grows tired of the timid creature, slays her brother and abandons his mistress, who kills herself in his arms with his dagger when convinced of his departure.

With Mephistopheles he visits sunny Italy, and makes himself beloved by the haughty Lucrece Borgnia. Demasy depicts his Faust as a sort of Don Juan. The name of Helen of Sparta is evoked and he orders Mephisto, portrayed as his servant, to cause the queen to appear. Helen is seen in an apparition. Faust desires the famous beauty of Antiquity and spurns Lucrece. This cruel duchess of Ferrare vows vengeance, and when Faust refuses to escape his companion, Mephisto, reveals his trickery. Helen is impersonated by a comedian engaged by the devil for the circumstances. Faust, under the crushing effect of this disillusion, stabs himself with the dagger still tinted with Marguerite's blood.

The story of "Faust" made its appearance in Germany in the middle ages; Marlowe, the contemporary of Shakespeare, took the subject for a play, and numerous musicians have treated the character in the form of opera, of which perhaps that of Gounod is the best known but the worst version.

Jean Herve, of the Comedie Francaise, ably played the title role, supported by Mme. Weber as Helen, Mlle. Dovy as Marguerite, and Signoret a fantastical Mephisto, diabolical and philosophic. Demasy has imagined a new Mephistopheles as a prince of terror stifling the free will of conscience and advancing the baser instincts. The play is written in a style rarely heard. It is doubtful if there is a playwright in France at present who could handle a powerful problem of this category in better prose.

Kendrew.

CINDERELLA ON BROADWAY.

This is an extremely handsome show sartorially, artistically and physically. From a literary angle it is not so, by jingo. The verbal comedy on the opening night was cruelly flat, and a few hearts were broken on the stage when material that has become standardized in vaudeville and elsewhere curled up and died without even leaving a puff of smoke.

The result, which may have been due to the weather or the audience, brought about a spiritless performance by some of the principals. The ensemble work runs mostly to show girls of languid personality, directed to slow gait in order to show every bead and fold of the numberless gown creations, one by one, and in all the performance was operated at low speed, to wit, it dragged.

Just the same, "Cinderella on Broadway" has promise of being a strong attraction, because what the visitors lacked in being amused they made up in being impressed. The immense beauty of the spectacle, human and artificial, will remain, and the pep and giddap will accelerate, also, some human and written deadwood will probably be chopped off and cut out.

The comedy triumph went easily and alone to El Brendel and Flo Bert. Vaudeville has known Brendel long, since he first began to become conspicuous in Bart McHugh's kid school act. But $3.50 Broadway seemed never to have seen him before. The quaint Swedish character boy was a yell from entrance and rolled up to higher and higher favor until the house howled with his every word and gesture. The dialect, well known in the west, appeared new and electric here, and he couldn't open his mouth for the simplest phrase without getting a guffaw. When Brendel reached his heavy stuff, that fall-away suit and his disintegrating props, he convulsed the hard-boiled assemblage. Thus he got over his whole vaudeville act in two scenes to a hit seldom happening in the high spots of New York, and by the time he worked in two new scenes indigenous to the show he was established and sailed along with snorts. His costume and make-up in a marriage bit were classical. And he scored the unequivocal triumph of his life in a performance notable for the death of a lot of tried and proven comedy.

Dickinson and Deagon, one of the six or seven next-to-closing acts shanghaied into this show, suffered heavily. For some reason their laughs missed. When they spilled to silence "Father got so tough we had to kill him," and "You're more than eight years old," two clarion screams that never flunked before, they seemed licked after that. Dickinson continued splendid in his straight work, having numerous spots for it, aided by his appearance and perfect manner, but as a comedy team this sterling pair never came back that night. Walter Brower got a similar deal. Even his stuff about an upper berth being no place for two—honeymoon or no honeymoon—muffed, and anybody would have bet you it would panic the show. Brower scored but all the way, though to this observer he gave everything he ever gave, and a thousand audiences have said that was a lot.

Georgie Price got a suspiciously enthusiastic reception, mostly from the rear of the main and the front of the balcony. Every time he showed he got scattered but annoyingly persistent applause, and when he finished his imitation specialty the show was tied up. It is probable that this youth had plenty of personal friends on hand. Up to his specialty he did so little and got so much, that it defeated the entirely genuine acclaim he might have won on his vaudeville act.

Flo Bert, Brendel's partner, not only shared with him the glories of the night, but stood out in the songs she led and the other scenes in which she played. It was an evening of light voices, and some of those were under the weather, but not hers. Hers was round and clear, and her manner was animation personified. A whistling number on the runway grabbed the hand-hit of the show.

Jessica Brown corraled the dancing honors, blocking traffic every time out, which was expected, as she has hit Broadway three times running. John T. Murray, as a clown and a devil, was on more than any other member of the cast, scoring heavily in a great ball lyric backed by a great scene, and carrying the plot all the way in that perfect enunciation which makes him a delight to an audience. The Glorias danced brilliantly, as always. Stewart Baird shouldered the tenor duties neatly and with distinction. Eileen Van Biene, as Cinderella, had little to do and did that little without much color, and a youngster named Shirley Royce, revealing undoubted talent and great charm, appeared so scared her voice dried up and she trembled.

Lina Hoffman outgowned the entire show, and got star songs and singing spots.

The production is the biggest and finest the Winter Garden has ever shown, and the gowns are indescribably lavish and intoxicatingly dizzy. A slipper scene in which the titanic slipper (perfectly conceived and executed) opens and makes a grand staircase for the showgirls to parade on, was thunderously greeted. A roulette number was staged in manner worthy of notice in display type. A big circus scene featured Turzan, a human ape-character, who got good laughs, and Nijaros, sensational wire stuff. The scene seemed out of place.

A distinctive slant on this show lies in the fact that there is not a "name" in it, and that there is an unusual flock of principals without a single heavy salary. It is doubtful whether there is one $500 figure in the show—among the principals; there are several million-dollar figures, though, in the chorus. *Lait.*

Rylle Barnes, a Hollywood, Cal., girl, is playing an engagement at the Casino de Paris, France, in the premiere danseuse role. She is known professionally as Ruenetra.

Mark Murphy, assistant to Lawrence Goldie of the Keith office, leaves Saturday for a two weeks' vacation. He will join a hiking party.

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NORA BAYES.
Songs.
25 Mins.; Full Stage.
Palace.

Vaudeville knew Nora Bayes first but in the past few seasons her appearances have been in the legitimate. She is now taking a short season in vaudeville. That it was a good booking stunt to return her was more than proven Monday night with Miss Bayes about stopping the show. She is using J. Dudley Wilkinson as accompanist but more important is Florence Parkham. That flossy name is attached to a bright and clever little pickaninny who sure does figure in the routine. Miss Bayes appeared blonde wigged, making a stunning appearance in a frock of yellow or light orange silk. She opened with "Maybe," the lyric of which she delivered tinged with brogue. That number sounds the same as that used in "Ladies First." After "The Blues Ain't Nothing But a Good Man Feeling Bad" she went into "Just Like a Gypsy," one of the big numbers of her recent show. It was written by Seymour Simons, a Detroit composer, who with Al Weeks, a Detroit newspaper man, is writing the new show for Miss Bayes. The curtain was lowered and when it went up the pick in a miniature replica of Miss Bayes' costume sung the chorus of the Gypsy song and right then and there the little chocolate drop won herself a flock of rooters. Miss Bayes explained the pick wasn't hers but it's an odds-on bet that Florence Parkham will be in the new Bayes show. From there on it was a case of encores and flowers. "There Ain't Nobody But You," "I Could Have Had You" and "In Miami" were the other numbers. Miss Bayes was wise in not ringing in the old ones. The pick was out for the "Miami" encore chorus, imitating Miss Bayes' gestures, then taking bows and in general acting as a "shadow," which is the way the kid is billed. If the new show doesn't happen to pan out, there is vaudeville always waiting for Nora Bayes. She doesn't need the suggestion to hold on to the "pick." *Ibee.*

WILLIAMS BROTHERS (2).
Dance.
15 Mins. One.
American Roof.

Variety's files show that a Williams Brothers combination, a two man dancing act team, was reviewed intermittently in 1911, 1913 and 1914. Whether this is the same William Bros. is hard to say although it is quite evident the men are still breaking in some new material. The name being a standard one, euphonious and quite common as far as names go, it might just as well be this is an entire new team. Both are rather young and make neat appearances in tuxes. They open crudely, however, in the stereotyped manner of strolling on arms entwined, so familiar with acrobats and then going into a slow waltz soft shoe double number that was only tolerantly received, interspersed with some audible tittering from the feminine contingent in the house. This number must be quite recent as one could hear the anchor man of the duo whisper audible cues to his partner on the "breaks" in the stepping. So painfully intent were they on executing the mechanics of the number, they forgot all about poise and grace. A solo announced as "my" conception of past and present tap dancing followed. Fair. The younger chap then did an average solo which brought as much as his partner's previously executed and more intricate session owing to natural ease and grace the dancer displayed. The "Strutters Ball" was double danced to for a finish. A routine "encore" brought one fellow back for the best in the act, a conception of a baseball game while dancing, the soloist imitating the umps, the battery, the infielders and concluding with a cork-twisting conception of Babe Ruth lining one over the bleachers. There is no doubt the men have the makings of a standard act, but it is just pop house at present. *Con.*

BAESON, WARD and JOSLIN.
Singing.
14 Mins.; One.
American Roof.

Three men wearing dress suits and high hats in a repertoire of harmonized pop and operatic numbers. All have good voices. The harmony of the usual close type is tuneful and subdued. There is a bit of comedy interpolated here and there, one of the men essaying the Hebraic character with good results. Good small timers.

FRANCIS RENAULT.
Female Impersonator.
16 Mins; Full Stage.
(Special Drops, 3; Cyclorama.)
Riverside.

Francis Renault has a vehicle that from a production standpoint scales the dizziest heights. It is about as elaborate as they come for vaudeville. The stage is encircled by a green and black striped cyc. which parts down stage to reveal Renault posed on a dias also backed by a drop. He introduces each change in this manner. His first costume was a gorgeous affair topped off by a mink coat. The song was "Somewhere." Next he removes his wig and announces a series of impressions of female stars. His first is Julian Eltinge singing "Land of Wedding Bells." The bridal costume worn in this was elaborate. He reproduced Eltinge's voice and mannerisms faithfully. Next Geraldine Farrar as "Carmen" with a marvelous burnt orange and black gown with a pheasant fan and hat. His falsetto singing here was high class. Without wig he solos "Sweetheart Mine," followed by a Ruth St. Denis impersonation of the death dance from "Madam Butterfly." A special back drop with a Buddha on the dias accompanies the dance and the costume is a creation in Oriental splendor. The dance puts Renault away as a graceful danseuse and rounded out an artistic offering. No more ambitious production than this has been witnessed in vaudeville all season and coupled with Renault's ability at impersonation and excellent falsetto singing powers he seems to have struck the perfect vehicle. Closing the show at the Riverside he kept the entire house seated and was loudly rewarded at the finish. *Con.*

BILLIE SHAW and Co. (3)
Dance Drama.
18 Mins.; Full Stage (Special Settings).
Palace.

Until this season Miss Billie Shaw was with William Seabury. Mr. Seabury produced "Frivolics" and now after out a season Miss Shaw has debuted in her own act, which Seabury staged (all in the same family). There are special lyrics and tunes credited to Miss Shaw. The lyrics hardly count for there is no one to sing them. The program explains the idea of the "dance drama" in rhyme—all about two chaps who loved a maid and because the lass couldn't make up her mind whom she liked best, one flirted with a dolly and later with a champagne sprite. The other serenaded (with a saxophone), but at the finish the fickle youth won the girl. There are three men, one doing a waiter bit and probably acting as stage manager, as there are a number of set changes on a curtained, stepped alcove, back stage. The others are Dave White, a young dancer who looks promising, and Edward Holtsworth, who is mostly concerned with playing the sax. At the opening Miss Shaw danced with both men in graceful whirling evolutions, she quickly changing to a mechanical doll with a dance with White as a tin soldier. Next Miss Shaw made an effective picture as the champagne sprite. The act lagged slightly after that, but sharply rebounded with an eccentric dance by White which drew applause. One of the above pictures had Miss White abed, serenaded into a barefoot dance, with a dash of shimmy. After a sax jazz medley, Miss Shaw was out in a striking costume of black and silver braid for the dancing finish. The turn didn't have a fair chance Monday night because of the length of the bill, which forced it on very late. One of the best features lies in the little sets and pictures on the platform. White cannot deliver the lyrics, but he measures up as a corking dancer. With a little fixing the new offering should do. It appears to be the first of the new dancing acts for the new vaudeville season. *Ibee.*

DANIELS and WALTERS.
Songs, Talk and Impersonations.
15 Mins.; One.
5th Ave.

Opening with the man made up as a stage hand, the woman enters and queries whether he is a comedian and so on, with talk and a song by the [illegible] girl. The man announces he will impersonate an old actor, and makes up on the stage for it. He starts as Svengali and the girl Trilby, which allows her to sing old songs, commencing with "Sweet Alice." No. 2 on a hot night at the Fifth Avenue may be their reason. Small time. *Sime.*

VINIE DALY
Songs and Dancing.
18 Mins. One. (Special Drop.)
Riverside.

Vinie Daly is of the famous Daly family and has inherited a great measure of their histrionic ability. In her present turn she has hit upon an arrangement of songs and dances that fit her like a glove. Accompanied by a pianist her first number is "Venetian Moon" which she sings melodiously in a full throated soprano. A stunning black costume with a green hat is worn. The hat is laid on the piano to reveal a green bandanna hair dressing. Her next vocal offering is a dramatic operatic extract, sung with excellent technique. Next a travestied old time song and dance followed by an impression of the soubret of today in which she amazes the audience by her nimbleness of foot and classy stepping. A number precedes this and gives an opportunity for a fast dance. A change to green cloak and hat with a dead black affair underneath go with the Cuban number. For an encore Miss Daly dons wooden shoes and does the buck she did as a child years ago with her mother, Lizzie Daly. Miss Daly has voice, showmanship and as a dancer could make some of the more modern followers of terpsichore throw away their shoes. Her act is big time all the time. She stopped the show cold and pulled down the hit of the bill at the Riverside. Rubin Bloom is at the piano. *Con.*

HEALY and CROSS.
Songs.
16 Mins.; One.
5th Ave.

Eddie Healy (Lyon and Healy) and Bernie Cross (formerly Bernie Grossman of the Blossom Seeley turn) have a two-act composed of songs and piano playing. Mr. Healy is the pianist, also a ballad soloist, and it was his ballad that got the most up to the finale, when both joined for a medley of old numbers that could be twisted as a reference to the departure of booze, Healy holding a whiskey bottle at the time. When they turned the finish of this to "You Must Come Back" the house went into an applause spasm, forcing the singers to several bows. (Some of those weak-kneed politicians who are sidestepping a wet plank should visit a vaudeville show once in a while.) After the opening number that started the boys off very well, for they are of appearance in their evening clothes, Mr. Cross used a couple of songs he no doubt thought were comic. They may be, but they don't seem to fit in where placed and the routine should be changed about or substitutions made. It looked difficult for Healy to follow those numbers with a ballad, but he got away with it. If Mr. Healy would concentrate on voice placing while singing, it would be invaluable to him. His is a lyric tenor at times, but as often lets it go, when the quality changes somehow. The team could do a very good turn along the Van and Schenck lines, after which they seem fashioned, if they would go in for that style altogether. Once they closely reached it, in the Irish number, but at other moments did not appear to want to make it. As their harmony is noticeable in the Irish song, that may be the thing, for in other ways they are fitted to do a two-act of that kind. Bracing up the numbers the boys should make their goal. *Sime.*

HOYT, HARRIS and WINTERS
Song and Talk
15 Mins.; One.
American Roof

Two men and a woman. Mr. Hoyt is comedian, Mr. Harris the straight in full evening dress and Miss Winters as the third angle. Hoyt was last with Rose Sydell's "London Belles." The other two cannot be identified. The business in the main is standard burlesque stuff ranging from a money bit to the usual hokum in introducing the girl to the comedian by the straight, the comedy arising at the comic's expense. If laughs are the main purpose, eliminating the derivation of the business, the trio succeeded handsomely. The comedian sports a pair of huge breeches which serve as periodic receptacles for his straw kelly which the straight playfully deposits therein through the top when fancy so moves him. Miss Winters rendered "Dardanella Blues" in approved blues fashion. The trio comedy [illegible] closed the routine. It is presumed the team is sojourning in vaudeville for the summer, as so many burlesque people do, but pop house vaudeville can find good use of them permanently if they so wish it.

EMMA HAIG.
Singing and Dancing.
11 Mins.; Full Stage (Special Set and Cyc.)
Colonial.

Assisted by Richard W. Keene with Mildred Brown at the piano, Emma Haig is showing a new singing and dancing review, slightly similar to her last, with Jack Waldron. Mr. Keene is a youthful fresh faced youth dressed in Eton Jacket and English looking trousers which he wears throughout. An introductory double is followed by "Apple Blossom Time" soloed by the pianist. The cyc parts to reveal hats on forms and hat boxes. This is used as a lyrical opportunity to introduce different types of dances to match the hats. Keene does a loose well executed solo followed by a solo by Miss Haig consisting of a buck dance on one of the hat boxes. Still retaining the hat introductions they do a jazz double and bridal number. It's a pleasing offering in the present shape and will get stronger with familiarity. The hat thing is a neat diversion and novel way to introduce the different dances. The male assistant has appearance, personality and a pleasing singing voice. Miss Haig is a graceful dancer and the pianist handles her end acceptably. It looks set for the big houses. *Con.*

JACK ALFRED DUO.
Acrobats.
12 Mins.; Full Stage.
American Roof.

Jack Alfred, formerly with two assistants as the Jack Alfred Trio, is now with a single partner. The turn is framed somewhat along the lines of the former one. The partner, clad in overalls, giving the impression he is a stage hand, opens the act by entering and engaging in an argument with some one off-stage. The offstage voice says the person speaking won't go on until the stage is properly set. This is followed by the entrance of Alfred, also wearing overalls. The pair hold a discussion and decide to replace the supposed performers the stage has been set for. A routine of fast and daring ground tumbling follows. A trampoline is used for several risky looking jumps, somersaults and hand catches, the latter from a considerable distance. Both men use a Yiddish dialect to good effect, gaining a lot of laughs from that alone as well as through the introduction of odd bits of incidental business. A good idea is contained in the finish, a difficult trick being announced which is performed just as the drop is descending, the audience being left in doubt whether the stunt has been done or not. As a comedy acrobatic team a bit different from the Tuxedo clad handkerchief tossing tumblers, the Jack Alfred Duo will do nicely for any type of bill. They cleaned up a hit at the Roof, No. 3. *Bell.*

WOOD and WARD
Juggling.
12 Mins.; Three.
American Roof.

The painfully disinterested audience Tuesday evening almost unnerved the men towards the finish although they were deservant of stricter attention and more applause. Their routine, although more or less familiar, is executed with dispatch, preciseness and at an interestingly modest pace. The diabolo and juggling stunts were neatly executed, but when it came to the hat business they made their nervousness evident. That it was due in some measure to the badly inclined audience which obstinately refused to exercise its digit, is quite safe to assume. They woke up sufficient on the finish to fetch a couple bends legitimately. The boys make neat appearances in ducks and green jackets, and there is no reason why pop house audiences should not take to them.

THE SPARTANS (2).
Acrobatic.
13 Mins; Three.
American Roof.

While the name hints strongly of a Greek posing turn or something of the sort it harmlessly discloses a two-man acrobatic team which delivers several thrilling handstands and lifts not dissimilar to those the [illegible] Brothers are doing. Closing the show at this house they were greeted with an exodus as usual but kept em lined up at the rear after the first stunt. The knockout trick is hand to hand leap from a perch onto a trampoline and then to the waiting palms of the anchored "understander" who is reclining over the back of a chair at a peculiar angle. A real thriller. The duo should do for either end of any bill. *Con.*

PORTER J. WHITE and Co. (3)
"Scandal" (Drama).
(Comedy Drama).
15 Mins.; Full Stage (Parlor).
5th Ave.

"Are those new people in vaudeville, do you know?" asked a stranger at the 5th Ave. Monday evening. Answered that they were not, the man again asked who wrote the playlet he had just witnessed. Told Mr. White probably did, he remarked, "That's a very good sketch." It was an unbiased layman's opinion and no doubt reflected the impression left by this latest piece of Porter J. White's on the entire audience. It's seldom a playlet at the 5th Ave. received as much applause as "Scandal" did at the conclusion. It's not a great sketch, far from it, but it has a corking good twisted plot to carry it along, is unusually well constructed, with a comedy finish and plays with speed, ending in 15 minutes. The suspense interest maintained is splendidly accomplished. The plot is certainly new for vaudeville, and as far as known new for a play. On the evening of a dramatist's big success, an intruder enters his home before he returns from the theatre, sees a woman there he recognizes and presumes she is the wife of the playwright. Ensuing dialogue reveals the couple in the room had an affair in days past, but the woman says the dramatist knows naught of it. She tells the intruder though that a manuscript he gave her to read some years ago and which was never returned, she had passed to the playwright. The intruder (Mr. White) remarks he knows that well; his manuscript was the dramatist's success that night; that is why he is there. Pledging the girl to secrecy concerning his identity the intruder impudently seats himself before the fireplace and as impudently greets the playwright upon his arrival. Representing himself as a reporter hot after an interview following the play's triumph, the conversation is lightly carried along until the bell rings. A visitor has called. It is late and the reporter says he will remain and become the playwright's butler for the nonce. Enters a very excited man (and the best actor in the sketch). He demands to know how the playwright happened to hit upon his name for the principal character of his play, and if a coincidence, why the first name of the leading woman was the same as the visitor's wife, and if those things could be explained away, and how was it the story of the piece dealt with a scandal, to the precise point that had existed in the family of the visitor. Threatening the playwright with dire vengeance, the latter, in fear, confesses he stole the play and calls the girl from another room in proof. The intruder then introduces the visitor as his attorney, compliments him on his performance and tells the playwright he will be at the theatre the following morning to take his own play away from him. The comedy finish is the intruder finding the girl is not the playwright's wife but his cook. They leave together. The action runs smoothly, the playing is always at the proper tempo and Mr. White has a sketch, even in these days when a drama such as this is and turned into a comedy drama is seldom in demand, can take the No. 3 spot in the very biggest vaudeville theatre. The company is nicely balanced, and even excepting the excitable visitor has the meaty role for acting, he is a good actor. *Sime.*

HARRY TAYLOR.
Monologue and Songs.
10 Mins.; One.
23d Street.

Taylor is an old school monologist, who opens with two songs written by himself. The lyrics are badly in need of modernization. A few stories followed by a yodelling number completed his offering. Mr. Taylor drops a few remarks about just returning from Scotland. Perhaps this explains the vintage of the material and the methods. *Con.*

ROBILIO and ROTHMAN.
Balancing.
10 Mins.; Full Stage
Brighton.

Two men in a hand to hand stuff. All of the regulation formations are present and all competently and speedily executed in purple athletic suits. The understander has a remarkable physique, shown to advantage in a series of poses on a pedestal, after the manner of strong men. Closing the show at the Brighton the turn was at a disadvantage, playing to a walking house. The boys have the necessary ability as athletes and class in regards appearance for an opener or closer for the big time bills. *Bell.*

PALACE.

A show running to extra length this week, the first act getting off at 8 o'clock and the final curtain coming at 11:16 Monday night started the second dash of hot weather, but the summery temperature failed to keep down attendance, which was of true standee size, with a rather good proportion in early.

The temporary return to vaudeville of Nora Bayes, billed as "our own Nora Bayes," probably figured in packing the house. Miss Bayes (New Acts) consumed 26 minutes, added to which was the time in taking bows and carting off floral gifts. The performance ran to real Palace form, high scoring being the rule. Jazz was predominant, with instrumental music in four acts. The comedy features, however, were of exceptional value, which made for capital entertainment.

There was a surprise comedy feature. That came with the combination of Frank Orth and Ann Cody with Moran and Wiser, the two acts running third and fourth respectively. The Orth and Cody turn went through its regular routine, with the "endurance kiss" getting a solid laugh and the Frenchy Miss Cody's Frenchy frock with a vent up the rear not only attracting attention but providing a clever [illegible] for the team. The doubling came with the start of the Moran and Wiser act, "Panis" Moran [illegible] with Miss Cody's topless hat and Orth strolling across the stage with his recovered watch in his digits.

Aside from the doubling that followed Moran and Wiser showed that they could deliver in a spot, and it wasn't any surprise to the "talent." The audience stunts with the hats drew laugh after laugh, and one woman in a lower box was so good she could have been a plant. Mr. Orth cut into the going from time, catching hats through the "window" in the back drop and making sundry excursions upon the stage, always for a laugh and always with his derby lid. Miss Cody finally came on bringing Indian clubs with a contest resulting between her and Moran. All four went into club manipulation plus comedy bits and then went down into "one." Here Orth used a piano, Miss Cody and Moran played violins and Wiser a mandolin. A lyric at the close stated that the two acts hoped to come back again in a similar combination and promised something new each time. In devising a "revue" routine both acts have been immensely benefited. It entitles the hat jugglers to a spot, and both acts in combination look good as comedy features. The simple billing of the turns provides a surprise for the audiences and makes the doubling stand out the stronger.

Henry Santrey, who breezed in from the West last week, held over and put over a hit, closing intermission. Mr. Santrey does not bill his ten musicians as jazz players, but they figure with the best in that division. Santrey's fine stage presence, the ease with which he works and the general "class" of his performance account for the quick scoring. The jazz-mad finish caught the house. Mae and Rose Wilton, on just ahead and following the Orth, Cody, Moran and Wiser surprise, found the going easy and again won a Palace hit. The sisters are progressing. That is perhaps more marked in the vocal work than anything else. The Miss Wilton who does the flute number has improved it greatly, and the duetting seemed more smooth than before.

The ability to take a spot through improvement in routine was again shown with "Signor" Friscoe, the xylophone player billed as the "popular phonograph artist." He was down next to closing, which position he held up through the combination of the talking machine novelty and the comedy injected with the "audience" suggestion for request numbers. When the recent edict against advertising starts for turns of this kind isn't plain, for the "Signor" announced playing with "Mr. Edison's creation" for the talking machine stunt. The plants used were boisterous at times. One started calling for "Under My Pillow They Are Creeping." The woman plant with the "di-dee-di-dee" lines is still present, that portion saved for the finish number.

(Miss) Billie Shaw and Company (New Acts) did not get a chance until almost eleven, a handicap that might have been fatal on so warm an evening. As it was the lower floor was half emptied before the act was over, a fact which shouldn't be blamed on the act.

J. Rosamond Johnson, on second with his "inimitable five" (one of whom sports the front name of Percy, though the assisting quintet are all males), started his 16-minute "Syncopation" at 8:16. One of the old Cole and Johnson numbers, "Under the Bamboo Tree," drew the first score, with Johnson's new "Mammy Jazz" standing out. The jazzy finish appeared to "bring home the bacon," with no small credit due the trap drummer. The latter is one of the two young men in the act. He is not only a comic but one of the cleverest trick drummers seen in seasons.

The Three Lordens with a casting routine opened the show and were lucky in having an audience.

Ibee.

BRIGHTON.

Not a particularly well balanced bill at the Brighton this week, but entertaining withal. Three of the nine acts were silent turns, Rekoma opening with a classy routine of equilibristic stunts and getting far more than most opening acts. Rekoma's easy method of working and his modern style of dressing counted largely in his success. The Briants, third, were the second silent turn. They were a young riot, the knockabout acrobatics being broken up by applause several times before the team had concluded. Robilio and Rothman (New Acts), closing the show with hand to hand stuff, and ground tumbling made the third of the trio. Harry Fox and Co., next to closing, started off like a whirlwind and ended like a summer zephyr. Mr. Fox's light applause at the finish was very largely his own fault. Previously the audience had accorded him several friendly outbursts, each of which Fox nipped in the bud by putting up his hand in a manner indicating he was willing to take the will for the deed. The quintet of scrub women got a few giggles, but not nearly as much as they might have gathered had Fox worked up the comedy possibilities for full value.

Opening the first half were Dobbs and Nelson, who cleaned up a walloping hit. Mr. Nelson's unannounced imitation of Al Jolson pulled the heavy applause of the routine. Both of the boys have corking singing voices much above the average for comics. These were best displayed at the finish in a harmonized double, which brought forth a volume equal to that attained by many quartets. The hit of the show went to Olsen and Johnson, fourth. The piano comedy is away from the conventional and landed for a scream. The team could have gotten away with a "speech," but took it out in bows.

Lillian Price and Ted Bernie, second, also used a piano to good effect. Miss Price is George Price's sister and bids fair to rival her brother shortly as an entertainer. She has a sweet voice, which she understands how to use. At present Miss Price is a bit inexperienced in handling dialog, but that will come with playing. Mr. Bernie filled in between Miss Price's vocal numbers with a neatly executed piano single. The act would have closed much better if the team had been satisfied to retire after "Wait Till You See," very well delivered as a double. That brought them four or five bows, but they foolishly returned for an encore and closed to a scattering hand instead of cashing in on the regular finish.

John Guiran and Marguerite closed the first half and pulled down a big hit with their pretty ballet dancing specialty. The old "Apache" has been revived by the act and landed heavily. The single and double dances also brought substantial returns. An attractive blue and gold drape setting made a highly effective background for the stepping.

Russell and Parker got the most with a double number at the finish. The conversational chatter is rather ancient in spots and the bunch let it down with a giggle here and there. The phonograph marriage bit is a novelty and could be lengthened to advantage. On second after intermission the act did nicely.

Bell.

RIVERSIDE.

The heat crimped the Monday night attendance at the Riverside, and when the opening act stepped on there wasn't much of a representation present. Unlike the Palace, the Riverside doesn't get much of a transient play, and when the neighbor's children decide on Palisades Park as the coolest retreat the theatre suffers.

Despite the lack of comedy acts the bill played very summery, and the loyal legion who attended enjoyed the nine-act show. Every act did well, considering the lack of noise makers out front.

The El Rey Sisters, two cute looking sweeties, opened in a clever routine of roller skating doubles. The girls seemed as cool as Polar bears and gave the show a strong shove-off. Their offering is away from anything seen of its kind and made an ideal starter.

Greenlee and Drayton were in the No. 2 spot and kept up the good work. The Rigoletto Bros. and Swanson Sisters were third, moved up after the matinee from opening after intermission. Vinie Daly was dropped down. The family turn got across nicely and were forced to several encores in "one" with the Italian musicians outfit. One of the brothers started to play "Oh Me" on the piano accordion by request but wasn't familiar enough with the chant to finish it. He switched into a medley.

Harry and Emma Sharrock with their mind reading had no comedy competition and mopped up. The Sharrocks have worked up the laugh end atmosphere of the professional ballyhoo and get laughs easily. Her audience work was just as mystifying as the straight stuff interpolated with cross-fire bantering and all the hokum of the midway readers who take themselves seriously.

William Seabury and Co., closing the first part, repeated his other metropolitan successes. Seabury has limitations as a dancer, but they are cleverly concealed. The girls are all lookers and handle solo dances acceptably. The Hope Sisters, two nifty little gliders, put across several doubles that helped. Buddy Cooper at the piano played and sang likably. The act got plenty of applause.

Vinie Daly (New Acts) opened after intermission and wrapped up the show with her singing and dancing.

Aileen Bronson in a soft spot held interest with "Late Again," her schoolroom offering. She is assisted by Nan Singleton, who looks new. The fresh school kid of Miss Bronson's is constantly improving. The character has been seen so often and from so many different angles by vaudeville audiences that Miss Bronson deserves credit for making it stand up with her present vehicle. In any one else's hands "Late Again" would be hopeless. The act pulled its share of laughs and there was enough at the finish for a couple of bows in one.

Francis Renault (New Acts) glued them all in, closing the vaudeville portion.

Con.

AMERICAN ROOF.

A flock of new acts at the American the first half. The first couple turns, Wood and Ward and Bernard and Meade, are unfamiliar hereabouts. Hector, the canine turn, held down No. 3 interestingly, thanks to their master's excellent showmanship. The dogs are well trained to keep pace with the man's chatter, making the commands appear realistic and in keeping with the touted intelligence of the animals, although in one or two spots they did anticipate the patter and proceeded with a stunt ere the command was uttered. The showman cleverly covered it up, however.

Hart, Harris and Winters (New Acts) look like a burlesque aggregation taking a flyer into vaudeville. The "Mischief Makers," a schoolroom act, closed the first section. The cast is very youthful appearing but withal precocious. One silver-throated lass stopped proceedings with "Pretty Little Rainbow" for a repeat. The inevitable Jew comedian is unfunny, due in main part to the very familiar lines and business. The youngsters have been well directed in the ensembles, what there are of these, but it is their singing proclivities that count the heaviest. The harmony is truly melodious. The girls, there are five of them, are presentably comely, sporting bare knees in neat blue rompers. The men do teacher, wop, dunce and Jew characters, the latter looking after the comedy in passable fashion, all things considering. The girls shake wicked upper portions—and the shoulders are not all they shake. In fact, that angle of the number might be toned down somewhat, the second girl from the left facing a wicked pace with her shivering anatomy. The end girl distinguished herself vocally, the rest filling in capably.

Reopening after a tiresomely lengthy intermission were the Williams Brothers (New Acts), a dancing, two-man combination. Lizzie B. Raymond and Co. with their "Welcome Home" vehicle were royally received from the very start. Half dozen curtains. "Who Is He?" the two-man vocal team in the "ace" position, walked away with all honors after the dizzy appearing individual exercised his voice for the benefit of the audience. A distinguished appearing individual opens the turns only to be visibly annoyed by undue back stage noise. Finally, stopping the orchestra, he drags forth the offending "stage hand." Crossfire. Stage hand gets a chance to "show off." Is a pleasant surprise to the audience. One may judge how cordially they were received when one is informed the "I'm the answer to a maiden's prayer" gag was actually received with shrieks of laughter Tuesday.

The Spartans (New Acts) closed to a fair attendance, considering the position and the weather.

Abel.

COLONIAL.

A delightful but wet change in the weather Tuesday night just before 8 o'clock didn't occur early enough to pull them out in capacity numbers for the Colonial. It was raining when the Sterlings, roller skaters, opened the show. The bill ran rather lengthily, due, no doubt, to the number of acts (nine) and the Corinne Tilton Revue running for 34 minutes. Clifford and Wills, billed, didn't open Monday and were off the bill Tuesday also. [illegible] dashed from the 81st Street without their drop and [illegible]. They got over nicely, [illegible] and gave the first half of the show a much needed comedy boost on the third spot.

Low and Paul Marshall [illegible] and [illegible] pulled down one of the big [illegible] applause hits, all through [illegible] heard in the early spot in months at this house. Those boys are steppers de luxe and should head right into a production. [illegible] up dancing [illegible].

[illegible] and [illegible] [illegible] found the going rather rough. They [illegible] with their well arranged talking, but they were sitting on their hands when it came to acknowledgement. The act has been going strongly around the metropolitan houses, but didn't quite catch on at the Colonial.

Emma Haig (New Acts) closed the first half and garnered the artistic honors for the first part. After intermission and Topics, Billy Glason blazed his way to quite a success with songs and some corking dialect stories. Not so long ago No. 4 spot would have looked like the end of a long bill to Glason, but he has improved immeasurably and acquired considerable confidence and showmanship. A recitation, titled the "Matrimonial Handicap," was one of his strongest bits.

Miss Tilton, assisted by Benny and Western, Eddie Hefferman, Violet Follis, Naoma McIntyre and five good-looking girls, not to mention several elaborate sets and drops, has a revue that can follow any of the others. Miss Tilton achieves individual triumphs and does a character bit in a "wop" number that stood out like a cameo. Benny and Western showed some excellent stepping, their best number being a hard double with which brooms for prop tap effects. The revue thing is running into big figures from the ambitious productions required, but Miss Tilton's offering will average up with any. The costumes were all appropriate and looked costly.

Chic Sale pulled down the comedy and applause hit of the bill with his remarkable character studies. He has one or two new changes, but in the main is doing the favorites, starting with the preacher and down the line to the familiar Jeff Sap. Sale is unique in method and delivery, and vaudeville has nothing that can compare with him. His characters are as true and elemental as artistry and unusual powers of mimicry can make them.

The Tuscano Brothers, on close to 10:50 p. m., opened to a departing house and never had a chance.

Con.

58th STREET.

The weather put an awful crimp in Monday's box office batting average, the lower floor was barely half inhabited while the upper shelves were still worse under the weather, in the matter of population. Ah Ling Foo opened with his illusions that commanded but lukewarm attention and were equally tepidly sent off by a collar-wilting audience. Chappelle and Walsh (new acts) brightened matters considerably in the deuce position. This interesting gait was also continued by Minerva Courtney and Harry Irwin with their "It Happened In Arizona" song sketch vehicle. The couple should impress equally as well in the big houses. They have a novelty in vehicle and scenic investiture, not to speak of their personal abilities. The curtain rises on an artistically realistic Western interior and proceeds with a zip and a zest from the first soliloquy. Miss Courtney as the vaudeville actress who observes she has been accustomed to travelling thrice daily—when she gets the bookings—and thrice yearly as most usually happens with her, is mighty easy on the eyes, which fact, coupled with a naivette that charms and brings a facial response in the way of smiles from her audience, makes a delightfully delicious personage to behold during the minutes she graces the rostrum. Several "wise" cracks volplaned above the audience's craniums, but her piquant sprightliness held the interest where the lines missed. Mr. Irwin discloses a powerful baritone but could improve its effectiveness by paying more attention to his enunciation.

Charlie Chaplin in a reissue of "Sunnyside" held forth on the screen for the next fifteen minutes following which the Quixey Four, headlining, sang and banjoed their way to the evening's hit, refusing an encore, however, which should have been forthcoming. The quartet has a line of new songs that cannot miss, so new in fact they were not sure of the lyrics in spots, the tenor fumbling one distinctly at one time. The banjo barrage of pop tunes sent them off big.

Howard and Sadler, the second sister combination on the program, went as neatly as ever. The stately [illegible] brunet works with a careless abandon that bakes the customers for all it's worth. The blonde, quiet mannered and of mild demeanor, serves as excellent contrast and perfectly balances the situation.

The Bruno Kramer Trio, two men and a woman, closed with an acrobatic routine of a trapeze nature.

5TH AVENUE.

It was almost a pity to waste so excellent [illegible] bill like the one at the 5th Avenue the first half on a hot night when the weather and the [illegible] were both working against it. It was a corking good combination of [illegible] with the first part of the program nearly as strong as the second part.

That [illegible] [illegible] Harry and Anna Seymour, being slated [illegible] [illegible] with [illegible] [illegible] [illegible] that would have [illegible].

The headline was split between the [illegible] and Lee. With Dunham and Lee established up the [illegible] next to closing, right after the ensemble of songwriters. Byron Bros. and Band, a new turn or formation, closed the performance. Other new acts were Daniels and Walters, who did not do much No. 2; Porter J. White and Co. in "Scandal," a sketch, bearing the same title as the full length play further uptown that has been running nearly all season, and Healy and Cross after the sketch, who pulled out on their finishing "Barleycorn" medley. The Jennier Bros., on the trapeze, opened, with the breakaway stunt for a thrill at the finish.

The Seymours, though on early, became and remained one of the hits, wholly through Miss Anna. Miss Seymour evidently believes a straight man is necessary for her comedy. That may or may not be. She also appears to be under the impression impersonations are as necessary. Her sneezing Clifton Crawford (announced) number, her Grace LaRue and Eddie Foy imitations might bear this out. The LaRue bit is remarkably well done. The sneezing number, since it has been used by others without announcement of the original and as Mr. Crawford recently died, could be adapted to any other lyric Miss Seymour might select. She doesn't need Grace LaRue, nor Eddie Foy, nor a straight man, though Miss Seymour may be right of course. But it does look as though this girl, who seems to have nearly everything, is missing something by not becoming a single, possibly with a piano player, for she would do better in "two" or "three." With so many vaudeville acts of late years sacrificing much to gain an advantage where it could be gained and invariably allowing the woman of the act to be the billed star, the Seymours might try it. Miss Seymour would find a way to gain her laughs, for she is not mechanical in her work, from appearances. Mr. Seymour dances a couple of times and joins in the double number at the finish. Most of his remaining time upon the stage is taken up by Miss Anna poking fun at his bean in the verse of "Wait Till You See" that Miss Seymour used. It sounded as though the "beat the ring home, but kept the stone" line had been inserted into that verse. The same gagging line is used by Fannie Brice in one of her new songs in "The Follies."

Attendance fair enough for a theatre with the nerve to keep open in that kind of weather.

Sime.

81ST ST.

Despite the humidity and rain just before theatre time Tuesday night the 81st St. was pretty well filled. The audience seemed to be well repaid for turning out. They were regaled with an exceptional program. It started off with the usual News Weekly.

Ed Lord and Margie Fuller have worked up a clever little act with their unicycles, but, not depending on that, Mr. Lord has developed his "nut" personality and Miss Fuller feeds it adequately, pulling gags while riding, and finishing with Miss Fuller doing a violin solo while Lord juggles clubs. During the act Lord essays one of the songs with which Sam Mayo, the English music hall singer, achieved what might almost be designated as immortal success. It is entitled "I've Only Come Down for the Day." On observing Mr. Mayo render his numbers in England, standing in one spot, a vapid facial expression and not moving a muscle other than his lips, one arrives at the conclusion that the songs put him over so strongly, and that almost any performer, given the same material, could do likewise. A number of Americans tried it, some annexing Mayo's material, others paying for the rights. Nat Carr tried an entire act made up of the Mayo ditties and failed. The only one who extracted anything from a Mayo number was Albert Whelan, who brought to America Mayo's combination of trombone and vocal lyric, in which the orchestra trombone takes up the "lyric," as it were, when the singer abruptly leaves off. Some day, when they all grow tired of having a whack at his material, Mr. Mayo should pay America a visit and show them how it really can be done.

Betty Inman, a prima donna, assisted by Robert [illegible], violinist, offers a neat vocal and instrumental turn, augmented by a special setting or settings, made up of a drape with a centre opening through which can be seen a little platform with the background changed for each number. For instance, when she sings "Buddha" in costume, there is a Japanese background. The violinist alternates with his solos while Miss [illegible] changes her costumes. The [illegible] [illegible] with her [illegible] [illegible]. Miss [illegible] has a good voice but not enough of the lyrics is distinguishable. She should pay more attention to enunciation.

[illegible] Mathews and Ada Ayres [illegible] [illegible] in "[illegible]," written by [illegible] that is deserving of [illegible] [illegible]. It is made up of [illegible] [illegible] [illegible] [illegible] for being [illegible] [illegible] of a highland. The [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] "[illegible]," and by a [illegible] [illegible] it is followed

(Continued on page 14.)

BILLS NEXT WEEK (JULY 5)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to the booking offices they are supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

NEW YORK CITY
Keith's Palace
Nora Bayes
"Trip to Hitland"
Wm Gaxton Co
Leightner Sis & A
Ames & Winthrop
Stanley & Birnes
Ed E Ford
Lucas & Inez

Keith's Alhambra
*Jones & Fletcher
Johnny Small Co
Burt & Rosedale
Marino & Maley
Corinne Tilton Co
Emily Ray
Herman Timberg
"Little Cottage"

Keith's Colonial
Wilson Aubrey 3
Price & Bernie
Francis Renault
Kramer & Boyle
"The Man Hunt"
Frances Kennedy
Kitty Gordon Co
Jack Wilson
Delmore & Kolb

Keith's Riverside
LaHoen 3
Leary & O'Connor
Beatrice Morgan
Moss & Frye
*Heald Dancers
Eddie Borden
Rooney Bent Rev
*Steve & Bello

Keith's Royal
Tuscano Bros
Sheldon & Daly
*Larry Harkins Co
Harry Delf
Leslie & Glenn
Harry Bond Co
Alan Rogers
The Sharrocks
Gus Edwards Co

Keith's 81st St.
Nathan Bros
Chris Richards
H & J Connolly
Jimmy Lucas Co
Hilda Carlin Co

Keith's H. O. H.
2d half (1-4)
Josephine Leonhardt
Lorraine & Crawford
Martha Pryor Co
Nevin & Mack
Chas McGood Co
(One to fill)
1st half (5-7)
Ella Bard 3
Bowman & Stone
Quincy 4
Marlette's M'nettes
(Two to fill)
2d half (8-11)
A O Duncan
Wilson Sisters
Sylvia Loyal Co
(Others to fill)

Proctor's 125th St.
2d half (1-4)
Al H White Co
Harry Peck
Marlette's M'nettes
(Others to fill)
1st half (5-7)
Geo W Moore
Chester & Allen
Monroe & Grant
(Others to fill)
2d half (8-11)
*Mattingly & P
Burns & Frabito

Proctor's 58th St.
Marguerite & A
Byron Bros Band
Herbert Clifton
(Others to fill)
2d half
Harvey & Dale
Monroe & Willard
Dalton & Craig
Callahan & Bliss
(One to fill)

Proctor's 5th Ave.
2d half (1-4)
Prevost & Goulet
Wood & Wyde
Miller & Lyle
Bentley Sawyer Rev
Mullen & Shirley
Toots Bros
Carl Rosini Co
(One to fill)
1st half (5-7)
Ruth Budd
Foley & LaTour
M Walter Revue
The Uniques
(Others to fill)
2d half (8-11)
Al Libby
Powers & Wallace
(Others to fill)

Proctor's 23d St.
2d half (1-4)
Taylor & Stewart
Chester & Allen
Hungarian Rhap
Jean Moore
Chas Mack Co
Monroe & Grant
(One to fill)
1st half (5-7)
A G Duncan
*Leo Greene
(Others to fill)
2d half (8-11)
*Flores & Goff
J R Holland Co
Billy Glason
Marlette's M'nettes
(Others to fill)

CONEY ISLAND
Brighton
Winfred Inaface
Janet Adair Co
J & K O'Meara Co
Gilmore & Williams
Tennessee 10
Bernard & Duffy
Frank Wilcox Co
Jack Norworth
"Artistic Treat"

Henderson's
Anderson & Yvel
Burns & Foran
Monroe & Rush
Bowers, Walters & C
Sylvia Clark
Prediander Co
Mel Klee
3 Lordens

BROOKLYN
Keith's Bushwick
5 Nightons
Russell & Devitt
Jack McGowan
Gallagher & M
Diamond & Girlie
Billy Rogers
Leon Errol Co
Margaret Young

Keith's Orpheum
Jas J Morton
Jennier Bros
Sailor Reilly
Eva Taylor Co
Lillian Shaw
Horace Goldin Co
Wood & Wyde
Chic Sale
Whiting & Burt
Redford & W

Keith's Greenpoint
2d half (1-4)
Porter J White Co
Canfield & Reuben
Dancing McDonalds
(Two to fill)
1st half (5-7)
Billy Glason
(Others to fill)
2d half (8-11)
Josephine Leonhardt
Tom Patricola Co
(Others to fill)

Keith's Prospect
2d half (1-4)
4 Ortons
Vokes & Don
Norton & Nicholson
*Wm L Gibson Co
Donovan & Lee
Byron Bros Band
1st half (5-7)
Jean & Vell
Burns & Frabito
(Others to fill)
2d half (8-11)
The Parquez
Miller & Lyle
(Others to fill)

ALLENTOWN, PA.
Orpheum
Yule & Richards
Stevens & Lovejoy
Harry Jolson
(Two to fill)
2d half
Leddy & Leddy
Knowles & White
Catherine Murray
Winter G'den Girls

ATLANTA
Lyric
(Birmingham split)
1st half
Martin 3
Regard & Goode
Tango Shoes
Alexandria
(One to fill)

ATLANTIC CITY
Garden Pier
Rekoma
Evans & La Salle
Langford & F
Eddie Foyer
Chas Grapewin Co
Patricola
Harry Carroll Co

AUGUSTA
Grand
(Macon split)
1st half
Seibert & Nagel
Farrell & Davis
Loveberg Sis & N
Geo Yeoman
Carmela & Cleo

BALTIMORE
Maryland
G & M Perry
E & B Conrad
Ross Fraser
Gordon & Ford
Adelaide Bell Co
Billy Arlington Co
Gita Rice & Forde
Officer Vokes & D
3 Regals

BIRMINGHAM
Lyric
(Atlanta split)
1st half
Balls Hoo 3
Jones & Harrigan
Petticoat Minstrels
Wm Morrow Co
Ross King Co

BOSTON
B. F. Keith's
Kennedy & Nelson
Jennie Middleton
Emerson & Baldwin
Bonnie Girls
Svengali
Billy McDermott
Wm Seabury Co
Clark Verdi
Bevan's Models

CHARLESTON
Victory
(Columbia split)
1st half
Julia Edwards
Emily Ward
Violet Dale Co
3 Jesters
Parker Bros

CHARLOTTE, N.C.
Academy
(Roanoke split)
1st half
Weber Taylor & H
"And Son"
Wallace Reeves
3 Ankers
(One to fill)

CHATTANOOGA
Rialto
Nelson Twins
3 Kenna Girls
"At Turnpike"
Connor & Dorance
(One to fill)
2d half
Lew Hoffman
R Curtis & Band
Sugarfoot Gallery
Fontner 3

CINCINNATI
Keith's Palace
Arthur Terry
Sophie Kassmir Co
M & A Clark
Tid Bits of 1920
Van Bros
Sultan

CLEVELAND
Hippodrome
Aerial Valentines
Conley & Webb
Vernon Stiles
H Crossman Co
(Others to fill)

COLUMBIA
Columbia
(Charleston split)
1st half
Lewis Bymoug
Larora & Allyn
Riley Shelle & C
"Clown Days"

EASTON, PA.
Opera House
Leddy & Leddy
Winter G'den Girls
(Two to fill)
2d half
Yule & Richards
Stevens & Lovejoy
Harry Jolson
(Two to fill)

HARRISBURG
Majestic
Dunn & Burt
Knowles & White
Phina & Picks
Whirl of Variety
(One to fill)
2d half
Clifford Wayne 3
Laurel Lee
(Three to fill)

JACKSONVILLE
Arcade
(Savannah split)
1st half
Claire & Atwood
Margaret Padula
Libby Sparrow Co
Joe Darcy
Norvel Bros

JERSEY CITY
B. F. Keith's
Mae Hazard
Under Apple Tree
Callahan & Bliss
Sylvia Clark
*Larry Harkins Co
(One to fill)
1st half (5-7)
Josephine Leonhardt
Wilton Sisters
(Others to fill)
2d half (8-11)
Jean & Vell
Comas & C'ngham
Harry Peck
(Others to fill)

JOHNSTOWN, PA.
Majestic
(Pittsburgh split)
1st half
Bartram & Saxton
Hackett & Delmar
Creedon & Walsh
La Follette
(One to fill)

LITTLE ROCK, ARK.
Majestic
(Memphis split)
1st half
Dare Bros
Edna Bennett
"On Mississippi"
3 Lee Bros
Camilla Birds

LOUISVILLE
National
(Nashville split)
1st half
Ferry
3 Mighty Girls
Holman Co
Hobbs Prindell
Colton Sis

MACON, GA.
Grand
(Augusta split)
1st half
Peggy Carhart
Watkins & Williams
Maryland Singers
Joe Barnette
Nikko Japs

MEMPHIS
Orpheum
(Little Rock split)
1st half
L & H Geyer
G & M Stanley
"Flirtation"
Col Jack George
P Bremen & Bro

MOBILE
Lyric
(N. Orleans split)
1st half
Jap
Burke Walsh & N
Bowman & Clare
Sterling 4
Aerial Silverlakes

MONTGOMERY
Grand
Rubini & Rosa
Furman & Nash
Helen Trix & Sis
Jennie Cooper
Moody & Bro
2d half
Techow's Animals
Leonard & Dillon
Ferre & Coulter

Primrose 4
Columbia & Victor

MT. VERNON, N. Y.
Proctor's
2d half (1-4)
Jane Ruby
Hope & Dutton
(Others to fill)
1st half (5-7)
Royal Gascoynes
Miller & Lyle
(Others to fill)
2d half (8-11)
Bowman & Stone
Quincy 4
Monroe & Grant
(Others to fill)

NASHVILLE
Orpheum
(Louisville split)
1st half
Rideco Co
Singer & Dolls
Toney Grey Co
4 Woodrow Girls
[illegible]

NEWARK, N. J.
Proctor's
2d half (1-4)
Anderson & Yvel
[illegible] & S
Edmunds
Wooley & Cordery
Larry Reilly Co
(Others to fill)
1st half (5-7)
K J & M Gims
Courtney & Irwin
Powers & Wallace
Henry Santry Band
Tom Patricola Co
*Palmer Children
(Two to fill)
2d half (8-11)
Royal Gascoynes
Lillian Herlein
Green Family
(Others to fill)

NEWPORT NEWS
Olympic
McCormack & R
Musical Hunters
"The Rehearsal"
Kenny & Hollis
Lynch & Zeller
2d half
Blaine & Titania
Browning & Yonkee
Hall & O'Brien
Tyrone & Willard
3 Belmonts

NEW ORLEANS
Palace
(Mobile split)
1st half
Graham's M'nettes
2 Amber Girls
Herman Lieb Co
Hall Kenny
Hubert 3

NORFOLK
Academy
(Richmond split)
1st half
Fredetti Ne
3 Chapins
"Love Will Tell"
Morgan & Kloter
Nolan & Nolan

PETERSBURG, VA.
Century
3 Belmonts
Carson & Willard
2d half
Musical Hunters
(One to fill)

PITTSBURGH
Davis
Anthony
Hartley & E'mons
Harry Mayo
Toto
Claudia Coleman
Harry Watson
Steele & Blake
Maxime Bros & B

Sheridan Square
(Johnstown split)
1st half
Stuart & Keeley
Libonati
"Hands Up"
Hewitt & Mitchell
(One to fill)

READING, PA.
Hippodrome
Clifford Wayne 3
Laurel Lee
(Three to fill)
2d half
Dunn & Burt
Whirl of Variety
(Three to fill)

RICHMOND
Lyric
(Norfolk split)
1st half
Wheeler 3
Dora Hilton
Nick Hufford
Daly Mack & D
(One to fill)

ROANOKE
Roanoke
(Charlotte split)
1st half
White Black & U
4 Cubans
Angel & Fuller
Jack Morley
"Girl in Moon"

SAVANNAH
Bijou
(Jacksonville split)
1st half
Kartelli
Moss & Dixon
Polly Oz & Chick
Billy Beard
Time & Tile

SYRACUSE
B. F. Keith's
Alice De Garmo
Calvert & Shayne
Melville & Rule
Josephine & H
Victor Moore Co
Emma Carus Co
Beeman & Grace

WASHINGTON
B. F. Keith's
Mr & Mrs G Wilde
R & L Walton
Bert Errol
Demarest & Baird
Eva Shirley Band
Harry Tighe
Van & Corbett
Amaranth Sis

YONKERS, N. Y.
Proctor's
Prevost & Goulet
Marion Claire
Monroe & Willard
Dalton & Craig
(One to fill)
2d half
Ah Ling Foo
Evans & Sidney
Minerva C'tney & 1
Kelly & Houghton
Byron Bros Band

Poli Circuit

BRIDGEPORT
Poli's
Pauline & Francis
Pingree & Dwyer
Cromley & Brown
Bentley&SawyerRev
2d half
Kessler
Fraser & Bunce
Phillis Gilmore Co
Will Oakland
Leon Pearce

Plaza
EthelKeller&Chums
Adler & Clark
Alexander & Murray
(One to fill)
2d half
Salbini & Grovini
Vallie Hand
Kelly & Brown
Tom Brown Co

HARTFORD
Palace
The Smiths
Lanigan & Haley
Bobby Hegley Co
A & L Bell
Healy & Cross
2d half
Monahan Co
Pingree & Dwyer
El Cleve
Bentley&SawyerRev

NEW HAVEN
Bijou
Salbini & Grovini
Chas Lawrence
Kelly & Brown
Tom Brown Co
(One to fill)
2d half
Pauline & Francis
Cromley & Brown
Adler & Clark
E Keller & Chums
(One to fill)

Palace
Bond & Callaway
Dufal & Covey
Casper Clark Co
Will Oakland
Prescott&HopeEden
2d half
Chas Gibbs
Bernard & Sande
Hamlin & Mack
Prescott&HopeEden
(One to fill)

SCRANTON, PA.
Poli's
(Wilkes-BarreSplit)
1st half
Miss Joleen
Brown & Demont
Kelly & Green
McLaughlin&Evans
Mlle Doree

SP'GFIELD, MASS.
Palace
Lee Hing Chin
Jeanne Dondell
Phillis Gilmore Co
W Giraine Co
(One to fill)
2d half
Pond & Callaway
Doc Smith
Marshall Montgom'y
Rome & Gaut
Hadji Arabs

WATERBURY
Poli's
Monahan Co
El Cleve
Marshall Montgom'y
Fraser & Bunce
Leon Pearce
2d half
The Smiths
Lanigan & Haley
Bobby Hegley Co
A & L Bell
Healy & Cross

WILKES-BARRE
Poli's
(Scranton Split)
1st half
Rock & Drew
Donaldson & Van
Overseas Revue
(One to fill)

WORCESTER
Poli's
Chas Gibbs
Bernard & Sande
Hamlin & Mack
Doc Smith
Hadji Arabs
2d half
Lee Hing Chin
Dufal & Covey
Casper Clark Co
Jeanne Dondell
Winfred Giraine Co

BOSTON B. F. KEITH

Vaudeville Exchange, Boston

BOSTON
Gordon's Olympia
(Scollay square)
La Morth Bros
Murray Girls
Howard Taylor Co
Eddie Ross
E & L Ford

Gordon's Olympia
(Washington st.)
Arlan & Reed
Joe Damaria
Homer Miles Co
Cutty Bros & H

BROCKTON, MASS.
Strand
Lenore Kern
John Sparks Co
Nagano Jubilee 4
Everett's Circus
(One to fill)
2d half
Hill & Quinnell
Carney & Rose
Myers Burns & O'B
Reed & Clifton
Yvette & Co

CAMBRIDGE
Gordon's Cent. Sq.
Hill & Quinnell
"Indoor Sports"
Dunham & O'M
Les Marchants
Foster & Peggy
Wright & Wilson
Wanzer & Palmer
4 Marsh Sis

HALIFAX, N. S.
Strand
Gus Fuller
Sullivan & Jeffries
Goodhall & Young
Norton & Wilson
Jean & Valjean

HOLYOKE, MASS.
Mountain Park
Helen Jackley
L & B Dreyer
Broadway 4
Rome & Gaut
Dave Ferguson Co
2d half
Leonore Kern
Leonard & Willard
J G Sparks Co
Howard & Sadler
Gypsy Songsters

LEWISTON, ME.
Music Hall
Everetts
De Page & Y Sis
Carney & Rose
Gibson's Monkeys
2d half
Aerial Shaws
L W Gilbert Co
Stuart & Neff
Les Marchants

LYNN, MASS.
Gordon's Olympia
Foster & Peggy
Ward & Mara
L W Gilbert Co
4 Marsh Sis
2d half
Susan Tompkins
Emmett O'Toole Co
Manning & Hall
Hungarian Rhap

NEW BEDFORD
Gordon's Olympia
Reed & Clifton
Stacey & Clark
Myers Burns & O'B
Yvette Co
2d half
Top & Bottom
Dunham & O'M
Musical Johnstons
"Indoor Sports"

ST JOHN
Opera House
Clifford
Baker & Cameron
Finn & Sawyer
Martin & M'gomery
Carpos Bros

SALEM, MASS.
Empire
Top & Bottom
Manning & Hall
Wanzer & Palmer
Gilfoyle & Lange
2d half
Stacey & Clark
[illegible]
Everett's Circus
(One to fill)

ORPHEUM CIRCUIT

Palace Theatre Building, New York City

CHICAGO
Majestic
Blossom Seeley Co
Bostock's School
Lydia Barry
Alex Bros & Evelyn
Chandon 3
Ross & Newton
Christie & Bennett
(One to fill)

Palace
"Extra Dry"
Alexander Kids
"For Pity's Sake"
Berk & Swan
Shelton Brooks
Bob Hall
Rudinoff
(One to fill)

SALT LAKE
Orpheum
4 Marx Bros Co
Joe E Bernard Co
Chas Howard Co
Grenadier Girls
Swift & Kelly
Corradini's Animals
Keno Keys&Melrose
(One to fill)

CALGARY, CAN.
Orpheum
(5-7)
(Same bill plays Victoria 8-10)
Frank Dobson Co
Bevan & Flint
Willie Mahoney
Jerome & Newell
"Mrs Wellington's Surprise"
Edna Showalter
Spencer & Williams
Bill Robinson
Earl & Earl
Morgan & Gates

OMAHA
Orpheum
Jazzland Naval 8
Cahill & Romaine
Garcinetti Bros
"Petticoats"

ST. LOUIS
Rialto
Marmein Sis & S
Jas H Cullen
"Playmates"
Selma Braatz
(One to fill)
Beth Beri Co
"Touch in Time"
Ned Norworth Co

ST. PAUL
Orpheum
(Sunday opening)
"Once Upon a Time"
Duffy & Sweeney
Smith & Miller
The Rosaires
Lawton

SALT LAKE
Orpheum
(Sunday opening)
Fox & Ingraham
Werner Amoros Tr

SAN FRANCISCO
Orpheum
(Sunday opening)
"Kiss Me"
Kane & Herman

DENVER
Orpheum
(Sunday opening)
Vie Quinn Co
Lloyd & Crouch
Anderson & Burt
Hanley & Porter
DeWitt Young & Sis

KANSAS CITY, Mo.
Orpheum
(Sunday opening)
Lovett's Concent'on
Jenks & Allen
3 Stewart Sisters
"Rene"
Gene Greene

LOS ANGELES
Orpheum
Alexander Carr Co
Josie Heather Co
Lester Worth Co
"Melody Garden"
Bothwell Browne Co
Filer & Douglas
Bert Hanlon
"Last Night"

MILWAUKEE
Palace
"Love Shop"
Milt Collins
LaFrance & Kennedy
Felix & Fisher
Hughes Duo
Harry Kahn
(One to fill)

MINNEAPOLIS
Orpheum
Singer's Midgets
Raymond Wylie Co
Wallace Galvin
Shaw & Campbell

OAKLAND, CAL.
Orpheum
(Sunday opening)
"Flying Furness"
Gardner & Hartman
Barthold's Birds
Rosella
Reddington & Grant
Stark Bros
Joe Howard's Rev

SEATTLE
Orpheum
Franklin & Green
3 Danube Sisters
Man Off Wagon
Bronson & Baldwin
Creole Fashion Plate
Chong & Moey
V & E Stanton

SIOUX CITY
Orpheum
F & E Carmen
Green & Drew
Will J Ward Girls
Gonne & Alberts
[illegible]
Pope & Uno
Reeder & Armstrong
Champion
3 Regolas
Bert Kenney
Wilson & Larsen

VANCOUVER, B.C.
Orpheum
"Rubeville"
Sc'tch Lads & Lassies
Polly Ward Co
J & M Harkins
Yates & Reed
H & H Shatelle
Jeanette Childs

WINNIPEG
Orpheum
"Love Game"
Clifford & Wills
[illegible]
Hayataka Bros
Musical Parshleys

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago

ABERDEEN, S. D.
Orpheum
Holly & Wheeler
Dual & Woodward
Fitzgerald & Anderson
Richard Keane Co
2d half
Dual & Woodward
Fitzgerald & Anderson
Richard Keane Co
2d half
Rolland & Miller
Kelley & Stone
Temple & O'Brien
Lloyd Nevada & Co

B'LLEVILLE, ILL.
Washington
Ferguson & Sunderland
Villani & Villani
Roy & Arthur
2d half
Moore & Shy
Jim McWilliams
Orpell Kramer & G

E. ST. LOUIS, ILL.
Erber's
[illegible] Duo
Moore & Shy
Howard & Jordan
Orpell Kramer & G
2d half
Harris & Harris
Russell & Titus
York & Maybell
Roy & Arthur

FARGO, N. D.
Grand
Holly & Wheeler

FT. WILL'M, CAN.
Orpheum
2d half
Carlo
Midget Trio
Martin & Walters
The Vanderbilts

FREMONT, NEB.
Wall
2d half
Ray & Laura Hess
Paul & Paul
Frederick Ellsworth & T
Ross & Co

GD. FORKS, N. D.
Orpheum
Rolland & Miller
Kelley & Stone
Temple & O'Brien
Lloyd Nevada & Co
2d half
Land Bros

Peggy Vincent Co
Joe Brennan
Five Cranes

GD. ISLAND, NEB.
Majestic
Jerome & Mack
Dahl & Walling
Chatham & Dancourt
Swiss Song Birds

G'NITE CITY, ILL.
Washington
2d half
Bobbie Harris
Mowbatt & Mullen

KANS'S CITY, MO.
Globe
Fr & Ray Warner
Little Caruso Co
Foede & Goodrich
(One to fill)
Rinaldo Bros
2d half
Downey & Whiting
"Four of a Kind"
Johnny Keane
LeClaire & Sampson
(One to fill)

LINCOLN, NEB.
Lyric
Kate & Wiley
(One to fill)
2d half
Jerome & Mack
W J Ward & Girls

MASON CITY, IA.
Palace
K'loha's Hawaiians
Fong Hue & Haw
2d half
Valmont & Reynen
Kay Hamlin & K

OMAHA, NEB.
Empress
Valmont & Reynen
"Four of a Kind"
LeClaire & Sampson
(One to fill)
2d half
Lady Alice's Pets
Great Harmon
Kate & Wiley
(One to fill)

RACINE, WIS.
Rialto
Raymond Wilbert
Faber & Burnett
(Three to fill)

ST. LOUIS
Columbia
Helvy & Brill
Harris & Harris
York & Maybell
Russell & Titus
(One to fill)
2d half
Flying LaMars
Rhinehart & Duff
Renard & Jordan
(Two to fill)

Grand
Grace Ayer & Bro
Eddy & Howard
Kramer & Sr
Cliff Clark
6 Harmony Kings
Choy Ling Hee Tr
Vera Mercereau Co
(Two to fill)

Skydome
Angelo Armento Co
Robb & Whitman
Allen & Walton
2d half
Ferguson & Sunderland
Hugo Rio
Villani & Villani
Helvy & Brill

SIOUX CITY, IA.
Orpheum
F & E Carmen
Great Harmon
W J Ward & Girls
Gonne & Albert
W Herlick & [illegible]
(One to fill)
2d half
Pope & Uno
Reeder & Armstr'ng
The Champion
Two Regolas
Bert Jones
Wilson & Larsen

WINNIPEG, CAN.
Strand
Land Bros
Peggy Vincent Co
Joe Brennan
Five Cranes
2d half
Foley & Ferrell
Dahl & Walling
Chatham & Danc't
Armento & Bro

MARCUS LOEW

Putnam Building, New York City

NEW YORK CITY
American
Silvers & Brown
Lowe Evans & S
Milani Five
Mack & Maybelle
Harry Mason Co
Gertrude George
Peacock Revue
Welsh & Green
(One to fill)
2d half
Alf Ripon
J & J Gibson
Browning & Davis
Malotta Bonconi Co
Bissett & Scott
Ethel M Hall Co
4 Lukens
(Two to fill)

Victoria
Frank Cotter
DeVere & Taylor
Coogan & Casey
Wilson & McAvoy
Boris Fridkin Tr
2d half
Brown's Dogs
Lowe Evans & S
Cardo & Noll
Fox & Mayo
Peacock Revue

Lincoln Sq.
Frank Hartley
Flagler & Malia
Hoyt Harris & W
Lockey & Harris
Sherman & Rose
2d half
Albert Donnelly
Mooney & Capman
Allen Clifford & B
McCoy & Walton
Black & White

Greeley Sq.
Sommers Duo
Bissett & Scott
Hector
Allen Clifford & B
LaTour & Gold
Black & White
2d half
Morrison & Harte
Freed Raymore & C
Florence Henry Co
Billy Schoen
Willy Bros
(One to fill)

Delancey St.
Santore
J & J Gibson
Freed Raymore & C
Malotta Bonconi Co
3 Nitos
Lang & Berg
2d half
Bohemian Trio
Frankie Fay
Hoyt Harris & W
Coogan & Casey
Fred LaReine Co
Haig & LaVere
3 Victors

Boulevard
Brown's Dogs
Bernard & Sande
Martin & Courtney
Jimmy Lyons
Stanley & Lee
2d half
Harlequin Trio
DeVere & Taylor
Dee & Neville
Armstrong & James
3 Musical Makers

Avenue B
Swift & Daley
Henderson & H
Florence Henry Co
Langdon & Smith
4 Imps & Girls
(One to fill)
2d half
Frank Cotter
Robinson & P
Harry Mason Co
Royal Harmony 5
(Two to fill)

BROOKLYN
Metropolitan
3 Victors
Mooney & Capman
Hall & O'Brien
Haig & LaVere
Royal Harmony 5
2d half
Hector
Bernard & Sande
Welcome Home
Welsh & Green
LaTemple Co

Palace
Albert Donnelly
Robinson & P
Jean Roberts Co
Briggs & Clark
Moss & [illegible]
2d half
3 Yaques
Harry White
Langdon & Smith
8 Imps & a Girl
(One to fill)

DeKalb
Tamaki Duo
Johnson & Parsons
Murphy DeV & M
Billy Schoen
W Manthey Co
2d half
Santore
Moore & Fields
Flanne & Bingham
Jimmy Lyons
3 Nitos

Fulton
Harlequin Trio
Helen Morretti
Dee & Neville
Hawthorne & Cook
Sherman & Rose

National
Horan & Preston
Morrison & Harte
Flanne & Bingham
Fox & Mayo
Fred LaReine Co
2d half
Tamaki Duo
Helen Morretti
LaTour & Gold
DeWitt & Robinson

Orpheum
Willy Bros
Frankie Fay
Fern & Marie
Armstrong & James
Cardo & Noll
LaTemple Co
2d half
Frank Hartley
Gray & Merrill
DeWitt & Robinson
5 Musical Makers
2d half
3 Yaques
Gertrude George
Martin & Courtney
Wilson & McAvoy
W Manthey Co

Warwick
Ware & Wolfe
Harry White
Hawthorne & Cook
Montambo & Nap
(One to fill)
2d half
Clayton & Clayton
Henderson & H
Crewe
Moss & [illegible] 3
(One to fill)

ATLANTA
Grand
Paul Brady

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Stanley & Olsen
4 Jacks & Queen
Aerial LaValle
(One to fill)
2d half
Richard Wally Co
LeRoy & M Hart
Lew Hawkins
Chalfonte Sisters
(One to fill)

B'KSFIELD, CAL.
Opera House
Weber & Lyke
Phil Davis
Stewart Black Co
3 of a Kind
F & M Hughes
2d half
(Same as Fresno 1st half)

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EAST and WEST
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NEW YORK

BALTIMORE
Hippodrome
Rickard
M & J Dove
Geo Randall Co
Harmon & Harmon
Cabaret DeLuxe

BIRMINGHAM
Bijou
Sargent Bros
Mae Hunt
J Gordon Players
Patsy Doyle
Lloyd Thelma Co
2d half
Paul Brady
Stanley & Olsen
4 Jacks & Queen
Aerial LaValle
(One to fill)

BOSTON
Orpheum
French Richards
Irene Francis
Marietta Craig Co
O'Neill & Fields
2 Jacks
(One to fill)
2 Madcaps
Carl & Inez
Harry Garland
Beatrice Morrell 6
Bryant & Stewart
3 Spartans
2d half

CHICAGO
McVicker's
Dailey Bros

ABE I. FEINBERG
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20 weeks' play or pay to desirable acts.

Harry Gilbert
Lola Shaw Co
Foss & White
"Dance World"

CLEVELAND
Liberty
The Rosellas
Doris Sisters
Stratford Comedy 4
Tom Mahoney
Primrose Minstrels

DALLAS, TEX.
Hippodrome
Ralph Bernard 3
Octavo
Telephone Tangle
Grindell & Esther
Siegel & Irwin
2d half
Fred & Albert
Allman & Woods
Warwick Leigh 3

Harry Lee
The Decorators

DAYTON
Dayton
Reckless & Arley
Ward & Wilson
Westony & Jensen
Fred & Elliott
(One to fill)

DETROIT
Colonial
Simpson & Bradley
Hodge & Lowell
Francis & DeMar
"A Perfect Day"
Monte & Lyons
P Conchas Jr Co

DULUTH
Grand
The Ferrisis
Blair & Crystal
Cooper & Lane
Hugh Johnston
Maxine Dancers
2d half
Martin & Elliott
G & K King
Havana Round
Erford's Whirl

F'L RIVER, MASS.
Empire
2 Madcaps
Harry Garland
Beatrice Morrell 6
Bryant & Stewart
4 Spartans
2d half
French Richards 3
Irene Francis
Marietta Craig Co
O'Neill & Fields
2 Jacks

FRESNO, CAL.
Hippodrome
Melva Sisters
Fredericks & P
Harry Kiddie
Kingsbury & M
Eddie Phillips
4 Krazy Kids
2d half
Swain's Animals
Neal & Stewart
Tom Davies Co
Cuerin & Verdi
Terpsichore 4

HAMILTON, CAN.
King Street
Yes & Tully
Hal & Francis
Maud Hackett Co
Chong Hwa Four
6 Black Dots

HOBOKEN, N. J.
Lyric
Rose Miller
4 Ushers
Ethel M Hall Co
Dave Manley
(One to fill)
2d half
C Hough & Boys
Swift & Daley
Steppe & Clark
The Carlos
(One to fill)

HOUSTON
Prince
Musical Christies

Willard & Jones
Howard & Murray
Andrew Mack
The Marvellos
2d half
Tate & Tate
Verga & Marvin
Myrtle Moore Trio
Cleveland & Faye
Tom Brown's Rev

KANSAS CITY
Garden
Root & White
Mason & Fletcher
G S Fredericks Co
Earl & Edwards
5 Avalons
2d half
Ward & Glory
Kahn & Boone
Arthur Pickens Co
Eli Dawson
Al Golem Troupe

KNOXVILLE
Loew's
LeRoy & M Hart
Lew Hawkins
Chalfonte Sisters
(One to fill)
2d half
Nate & Kiss
Gilbert Sisters
Howard & Wyer
(One to fill)

LONDON, CAN.
Loew
Lockhart & Laddie
Rose Gordon
LaPetite Cabaret
2d half
Follette Pearl & W
Howard & Cra'dock
Orpheum Sextet

LOS ANGELES
Hippodrome
Murray Leslie
"The Owl Girl"
Fields & Robertson
Holland Dockrill C
Faber Bros
2d half
O K Legel
Beulah Pearl
Fenton & Fenton
Hunter R'dell & S
Kaufman & Lillian
F & M Hughes

MEMPHIS
Lyceum
Thomas & Fred Sis
Billy Barlowe
Gallerini Sisters
Adrian
B & J Gray
2d half
Pasquale & Powers
Lyons & West
Maude Allen Co
Bobby Henshaw
Girls of Altitude

MERIDIAN, MISS.
Princess
(5-6)
Aerial Macks
Smith & Keefe
Kilkenny Duo
Rogers & James
Alex Roloff Co

MINNEAPOLIS
Palace
Rose & Dell
Mae Marvin
Gillen-Carlton Co
Imperial Four
Gordon & Germaine
2d half

The Templetons
Mansfield & Riddle
Hearts & Flowers
3 Ladellas
3 Belmonts

MODESTO, CAL.
Hippodrome
(4-5)
Swain's Animals
Neal & Stewart
Tom Davies Co
Cuerin & Verdi
Terpsichore 4
(9-10)
Randow Trio
Spencer & Rose
Ryan & Moore
William Sisto
"Honeymoon Inn"

MONTREAL
Loew
Harry Fisher Co
Geo A Mack
Hampton & Blake
Mons Adolphus Co
(One to fill)

NASHVILLE
Vendome
Pasquale & Powers
Lyons & West
Maude Allen Co
Bobby Henshaw

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Girls of Altitude
2d half
Sargent Bros
Mae Hunt
J Gordon Players
Patsy Doyle
Lloyd Thelma Co

NEW ORLEANS
Crescent
Tate & Tate
Verga & Marvin
Myrtle Moore Trio
Cleveland & Faye
Tom Brown's Rev
2d half
Anna Vivian Co
Billy Broad
Hayes & Lloyd
Jerome & Albright
H & A Scranton

NEW ROCHELLE
Loew
3 Tagues
Moore & Fields
McCoy & Walton
2d half
Montambo & Nap
Dave Manley
Jean Bothwell Co

OKLAHOMA CITY
Liberty
J & D Carbery
Knight & Sawtelle
The Financiers
Estaya
Minetti & Sidelli
2d half
Max York's Dogs
Rodero
Henry Keane Co
Coffman & Carroll
Palfrey Hall & B

PALISADE PARK
Loew
Royal Trio
Borsini Troupe
Paul & Pauline
Holden

PITTSBURGH
Lyceum
Alan Gray
Delbridge & G
Douglas Flint Co
Carlton & Belmont
Lee Zarrell Co

PROVIDENCE
Emery
Skating Morrells
LaRose & Adams
Lee Barth
Carl & Inez
Lazar & Dale
Gorgalis Trio
2d half
Jack Hanley
Hall & Earde
Bob O'Connor Co
Halligan & O'R
Delano & Pike
(One to fill)

SACRAMENTO
Hippodrome
Fox Benson Co
Gordon Duo
Leon Stanton Co
2d half
The Rosebus
Henry J Kelly
Jimmy Rosen Co
Walmsley & K
Amor Desert Co

ST. LOUIS
Garrick
Lawrence Bros & T
Street Urchin
Jocelyn & Chapman
Mason & Gwynne
Autumn 3
2d half
Root & White
Mason & Fletcher
G S Fredericks Co
Earl & Edwards
5 Avalons

ST. PAUL
Palace
Martin & Elliott
G & K King
Havana Round
Erford's Whirl
Bert Adler
2d half
Rose & Dell
Mae Marvin
Gillen Carlton Co
Imperial Four
Gordon & Germaine

SALT LAKE
Casino
Stryker
Sheppard & Dunn
Homer Lind Co
20th Century 4
Niobe
2d half
Kinzo
Grace Leonard Co
Mayo & Nevins
Connor & O'Donnell
Kinkaid Kilties

SAN ANTONIO
Princess
Ethel Mae Barker
Emmett & Moore
G S Gordon Co
Weir & Crest
4 Bell Hops

2d half
Musical Christies
Willard & Jones
Howard & Murray
Andrew Mack
The Marvellos

SAN DIEGO, CAL.
Hippodrome
(9-11)
Holland-Dockrill Co
Welton & Marshall
Murray Leslie
"The Owl Girl"
Fields & Robertson
Faber Bros

SAN FRANCISCO
Hippodrome
(Sunday opening)
Kennedy & Kramer
University Trio
Jeff Healy Co
Halley & Noble
Barnold's Animals
2d half
Chas & M Roth
Hunter & Power
"I'll Say So"
Arthur Rigby
Col Diamond & D
Wigwam
Dorothy Roye
L Raymond Co
El Roy Sisters
"Waiters Wanted"
"Follies of Youth"
2d half
Brown & Evans
Bertram Maye Co
Lee Nash
Edna May Foster
Tasmanian Girls

SAN JOSE, CAL.
Hippodrome
Brown & Evans
Bertram May Co
Lee Nash
Edna May Foster Co
6 Tasmanian Girls
2d half
Dorothy Roye
Lester Raymond Co
El Roy Sisters
"Waiters Wanted"
"Follies of Youth"

SHREVEPORT, LA.
Grand O. H.
(5-6)
(Same bill plays Alexandria, 7)
Anna Vivian Co
Billy Broad
Hayes & Lloyd
Jerome & Albright
H & A Scranton
(7-9)
(Same bill plays Alexandria 10)
Aerial Macks
Smith & Keefe
Kilkenny Duo
Rogers & James
Alex Roloff Co

SPOKANE
Hippodrome
Ford & Hewitt
Johnson & Crane
Neville & Brockway
Gerry Owen Co
Past & Present
2d half
Donahue & Fletcher
Rice & Francis
Wm O'Clare Girls
Friend & Downing
Theodore 3

SPR'G'F'D, MASS.
Broadway
Jack Hanley
Hall & Earde
Bob O'Connor Co
H'llig'n & O'Rourke
Delano & Pike
2d half
Skating Morrells
La Rose & Adams
Lee Barth
Lazar & Dale
Gorgalis 3

STOCKTON, CAL.
Hippodrome
Randow 3
Spencer & Rose
Ryan & Moore
William Sisto

Hugh Johnston
Maxine Dancers

TAFT, CAL.
Hippodrome
(5-6)
O K Legel
Arnold & Taylor
(Others to fill)
(9-10)
Wilbur & Lake
Phil Davis
"3 of a Kind"
Stewart Black Co

TORONTO
Yonge
The Hennings
Jean Germaine
Jim McCauley Co

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LEW M. GOLDBERG AGENCY
305 Woods Theatre Bldg., Chicago
FOR QUICK ACTION IN THE MIDDLE WEST WIRE US

"Honeymoon Inn"
2d half
(Same as Sacramento 1st half)

SUPERIOR, WIS.
Palace
Harry Tsuda
Allen & Moore
Thos P Jackson Co
Hage Hanko
Japanese Romance
2d half
The Ferrisis
Blair & Crystal
Cooper & Lane

"Let's Go"
4 Volunteers
Bernevici Bros

VICKSB'G, MISS.
Walnut St.
(8-9)
Thos & Fred'k Sis
Billy Barlowe
Gallerini Sisters
Adrian
B & J Gray

WACO, TEX.
Orpheum
Fred & Albert
Allman & Woods
Warwick Leigh 3
Harry Lee
The Decorators
2d half
Ethel Mae Barker
Emmett & Moore
G S Gordon Co
Weir & Crest
4 Bell Hops

Alaska 3
Nandler Fagin Co
Frank Stafford Co
Jean Barrios
Demichelle Bros
"30 Pink Toes"

L'G BEACH, CAL.
Pantages
Sheldon & Hoston
Carlita & Lewis
Abrams & John
W H Wakefield
Nevins & Gordon
"Tollers & Walters"
"His Taking Way"

LOS ANGELES
Pantages
Fashions DeVogue
Miller & Capman
Pipifax & Panlo
Billy Small
Weaver & Weaver
"Oh That Melody"

MINNEAPOLIS
Pantages
(Sunday opening)
Lowe & Sperling
Coleman & Ray
Elm City 4
"Revue DeLuxe"
Page & Gray
4 Nightons

OAKLAND
Pantages
(Sunday opening)
"The Millettes"
"Tid a Phone"

DENVER
Pantages
Sterling & Margarite
J C Mack Co
Heath & Lavelle
Frank Morrell
"Derby Day"

EDMONTON, CAN.
Pantages
Kremka Bros
Davis & McCoy
Jim Reynolds
Chase & Terminal
"Little Cafe"

GT. FALLS, MONT.
Pantages
(6-7)
(Same bill plays Helena 8)
(Same bill plays Saskatoon 8-10)
Bronson & Brown
Taylor & Francis
Barney Williams Co
Ward Bros
A Maybelle & Band

SALT LAKE
Pantages
Nelson's Animals
Alexander & Mack
Harry Girard Co
Walzer & Dyer
Lonnie Nace
Japanese Revue

SAN DIEGO
Pantages
H & H Savage
Rucker & Winifred
Laurie Ordway
Lowrie & Prince
4 Danubes
"You'd Be Surprised"

SPOKANE
Pantages
Aeroplane Girls
Brown & Jackson
Agnes Kayne
Leonard & Anderson
Clark & M'Cullough
"Submarine F-7"

SEATTLE
Pantages
Mizuno Japs
Louise Gilbert Co
Fred Weber Co
Jan Rubini Co
Pearson Newport & P
Gautier's Toy Shop

TACOMA
Pantages
3 Melvins
Dianna Bonner
"Heart of A Wood"
Harry Van Fossen
"Footlight Revue"

VANCOUVER, B.C.
Pantages
Dugan & Clifton
Manning & Lee
Pearce & King
Conkley & Dunlevy
Alice Manning
O'Dove

VICTORIA, B. C.
Pantages

DR. JULIAN SIEGEL
Official Dentist to the N.V.A.
1493 BROADWAY (Putnam Building) New York

Perez Bell Tones
Jennings & Mack
Harty & Leigh
Riding Lloyds

OGDEN, UTAH.
Pantages
(7-8)
4 Laurels
Henry Frey
College 5
Foley & O'Neil
Brent Wood
"On High Seas"

PORTLAND, ORE.
Pantages
DeWinters & Rose
Curry & Althoff
Jessie Hayward Co
Pete Pearl & B
Long Tack Sam Co

REGINA, CAN.
Pantages
(6-7)
Flying Weavers
Challis & Lambert
Maggie LeClaire Co
Senator Murphy
Mme Doree

WALLA WALLA, WASH.
Pantages
(6-7)
(Same bill plays No. Yakima 8-10)
Price & Bell
Jack Reddy
"Somewhere in F'ce"
Harvey Heney & G
McKay's Revue

WINNIPEG
Pantages
Norvellos
Stuart & Wood
H'w'd & Fields Mins
Goldie Bird
Jarrow
Clark's Hawaiians

HODKINS-PANTAGES BOOKINGS

CLEBURNE, TEX.
Yale
(5-6)
King & Paul
Marston & Manley
Quinn & Caverly
Patrick & Otto
"5th Mike"
Gertrude Newman
Geo L Graves Co
Texas Comedy 4
Little Hipp & Nap

DALLAS, TEX.
Jefferson
F Wilbur & Girlie
Davey Jamison
Maurice Samuels Co
Jones & Sylvester
"Jolter of the Sea"

EASTLAND, TEX.
Connellee
2d half
The Leeres
Florence Rayfield
Bird Cabaret
Sherman Van & H
Herle Girls

M'SKOGEE, OKLA.
Broadway
(5-6)
Winton Bros

RANGER, TEX.
Hippodrome
The Leeres
Florence Rayfield
Bird Cabaret
Herle Sisters
Sherman Van & H

SAN ANTONIO
Royal
Gypsy Trio
Gorman Bros
Walter Fenner Co
Chas Althoff
Ted Shawn Dancers

WACO, TEX.
Orpheum
2d half
King & Paul
Marston & Manley
Quinn & Caverly
Patrick & Otto
"5th Mike"

PANTAGES CIRCUIT.
New York and Chicago Offices.

BUTTE, MONT.
Pantages
(3-6)
(Same bill plays Anaconda 7, Missoula 8)
Schepp's Circus
Fargo & Richards
Josephine Davis Co
Dublin Clark & D
Kremlin of Moscow

CALGARY, CAN.
Pantages
Bell & Gray
Ushers 4
V Bert & Steppers
Harris & Manion
Gautier's Brickyard

MUSICIANS' MEETING.

(Continued from page 5.)

for rehearsal pay and extra time for Sunday was refused by the managers.

In first class picture houses (like Rialto and Rivoli) musicians formerly receiving $50 a week were granted $70 a week for seven days. The demands for rehearsal pay and extra time for Sunday would have made the picture house wage scale about $102.

In the musical comedy houses the musicians received their full 50 per cent. demanded. Musicians now receiving $38 a week in musical comedy theatres will receive according to the new scale $56 a week. In the dramatic houses musicians formerly receiving $30 a week receive $45 a week. Musicians in both these classes are to receive pay for the first two rehearsals (formerly given free) at the rate of $2 an hour for the first hour and 50 cents for every 15 minutes over the hour.

The Winter Garden, which gives nine shows a week and which is in a special class, now paying musicians $35 a week, will hereafter pay $60 a week. The Hippodrome, another special class, with 12 shows weekly, now paying $44.75 a week, will hereafter pay $67 a week to musicians.

The negotiations concluded Wednesday morning were preceded by many stormy sessions between the musicians' and managers' committees. Last Friday the United Managers' Protective Association, on being informed by Local No. 310 that a strike would be called July 1, made an appeal to Jos. Weber, president of the American Federation of Musicians. Mr. Weber got in touch with the local musicians' organization and instructed 310 that no strike was to be called July 1, and asking for a truce of a few days to allow for a compromise. When Weber's letter asking for the truce was read at the meeting of Local 310 last Friday, Sam Finkelstein, president of that organization, was roundly jeered and finally hooted down by the meeting, a strong radical element being determined on a strike.

Later Friday afternoon President Weber issued positive orders that if Local 310 struck despite his request for a truce he (Weber), acting in his official capacity as president of the American Federation of Musicians, would revoke the charter of the New York local.

Notwithstanding this ultimatum issued by Weber, Local 310 was set on a strike up to Wednesday morning. This was to have been called in the vaudeville, burlesque and picture houses, only the legit managers having practically agreed to a 50 per cent. advance on Monday night. Had the strike taken place the American Federation of Musicians would have replaced the striking New York musicians with out-of-town members of the A. F. of M. Strike action as above mentioned by the New York local would have placed that organization in the position of "outlaw," the basic law of the American Federation of Musicians being that no local union can strike without sanction of the parent body.

What finally determined the musicians to accept the managers' agreement was that at the Local 310 meeting Wednesday morning a letter was received from the Theatrical Federation, signed by James Lemke, president of the I. A. T. S. E., which stated if the musicians struck the Federation would not support them. The Theatrical Federation is composed of representatives of the stage hands, grips and motion picture operators' union.

President Weber of the American Federation of Musicians confirmed the "illegal" strike story Wednesday morning, stating he was desirous of having the musicians getting all they were entitled to in the way of a wage increase in the vaudeville, burlesque and picture houses, but he did not believe in a precipitate strike, and if Local 310 had taken the bull by the horns and gone out in defiance of his orders the New York local would have been thrown bodily out of the American Federation of Musicians.

At headquarters of "Local" 310 Wednesday afternoon the excitement as late as 3 p. m. was still at fever heat, it being the opinion of many members that the vote was so close as to be doubtful. Some even went so far as to say the musicians had really voted to strike, but that the gavel wielded by President Finkelstein, who refused to call for a standing vote, came down so fast it was impossible to tell whether the motion to strike or not to strike had been lost or carried. At least 50 per cent. of the New York local were decidedly against the order not to strike and were loud in their denunciation of their officers for accepting the vaudeville and burlesque offer. According to the vaudeville managers, the musicians will receive $54 a week instead of $56.

It was reported the stage hands had sent a letter to the U. M. P. A. that they would support the musicians if a strike came. This was positively denied at the musicians' headquarters, it being pointed out that the non-support of the stage hands was really the reason why the musicians were forced to accept the vaudeville managers' offer.

All of the conditions asked by the musicians of the legitimate managers, such as a $5 week contract, $15 extra a week for a musician who was not allowed to have a substitute, and that a minimum of 10 men must constitute an orchestra, were waived by the musicians in view of the advance. In the vaudeville, burlesque and picture class the six-day week was waived by the musicians.

The grand opera musicians' wage scale is to be up for settlement Friday. Musicians now playing seven performances in grand opera are getting $72 a week. They are asking $90.

MARRIAGES.

Tess Ager, "Hitchy Koo" Co., to Lieut. J. George Layton, chief pilot, National Airway Service Co. of Akron, O., at Medina, O., June 17. The couple eloped by aeroplane.

Gertrude Bissel to Robert Earle, Chattanooga, June 22. Both are featured in "Tidbits of 1920."

Elizabeth Jones, contralto soloist, to Frank Sheridan, pianist, at Mt. Vernon, N. Y., June 26, at the Presbyterian Church.

Percival Wilde, secretary of the Society of American Dramatists, to Nadie Marckres, of Sharon, Conn., in New York, June 27. The bride is a lineal descendant of John Adams, second President of the United States. Mr. Wilde is co-author of "Tomorrow's Price," "First Is Last" and "The Woman in Room 13," having collaborated with Samuel Shipman in those plays.

Major L. E. Thompson, of the Keith office, June 30, to Aynes McDonough (non-professional) at Worcester, Mass.

Billy Quann, assistant manager Casino theatre, was married to Ethel Burr, of the Will King Company, last week, in San Francisco.

Billy Small, playing Pantages circuit, married Alice Fitzhenry (non-professional) in San Francisco, June 22.

May Keefe, of the "Frivolities" chorus, was married last week to John Fitzsimmons, assistant electrician of the show, upon their arrival in San Francisco.

NEW INCORPORATIONS.

Independent Costume Co., Manhattan, $10,000; M. Schwartz, I. Kelly and E. Behrens, 111 South 9th street, Brooklyn.

Harry Levy Service Corp., Manhattan, film agency, 1,100 shares preferred stock, $100 each; 4,000 common, no par value; active capital $140,000; I. A. Harris, H. A. Mintz, H. Levy, 552 Riverside Drive.

ENGAGEMENTS.

Among those engaged for Tom Griffin's Minstrels are Eugene Jewell, William Holland, Al Tint, Joe De Rue, Lew Bogle, Jimmie Riggs, George Harrison, Harry Bayfield, Ed Ward, Fred Ford, "Doc" Baron, Manuel Hernandez, William Gardner, Slim Casey, Frank Desmond, Ed Leahy and Jimmy Barry. The show will have about 30 people, including a band of 12. It will play Coast territory and open some time next month.

Margaret Nugent, well known in Coast dramatic stock organizations, left for Chicago last week to join "Too Many Husbands."

PRODUCTION ENGAGEMENTS.

Four Juggling Nelsons, Hippodrome show, opening Aug. 7.

Mile and Lew Hearn for "Cinderella on Broadway," opening Saturday.

Savoy and Brennan, "What's In a Name?"

Harry Fisher by Comstock & Gest for the title role in "Afgar."

Elsie Mackay to support George Arliss in "Poldekin."

Joe E. Brown, who created the part of Lester in "Listen Lester," and formerly a member of the vaudeville team of Prevost and Brown, has been engaged by John Cort for "Jim Jam Jems."

Willie Solar in "Dearie" (musical version of "Wildfire").

Lionel Braham, for "Mecca."

Sylvia Clark, Second Edition, "Greenwich Village Follies."

George Graham, "Transplanting Jean."

Joe Opp, "Midnight Rounders," Century.

Hilda Spong, "Self Defense."

Roy Atwell, for "The Rose Girl."

ILL AND INJURED.

Lotta Ardine (McKay and Ardine), recovering from an operation upon her throat, returned to "Honey Girl" this week.

Billy Delaney of the Keith office is ill at his home. Chester Blackwell is looking after the books during his absence.

Billy Grady, the agent, is leaving on a motoring trip. He will spend a few weeks at his country place at Alton, N. H. His wife and baby accompany him.

ENGLISH ARTISTS, IN U. S. A. FOR 8½ YEARS, PRAISE N.V.A.

Syracuse, N. Y., June 17th, 1920.

Mr. E. F. ALBEE
Palace Theatre Bldg.
New York, N. Y.

Dear Sir:

We are sailing for Europe on the first of July after being in this country for eight and one-half years, and before sailing I now take a few minutes of your valuable time to express to you my feelings regarding the N. V. A. club, which I think is an honor to the profession and a home that performers of America can justly be proud of. It will be my great happiness to express the same feelings to the fellows I meet on the other side.

I wish to thank you and the other managers for the great consideration and wonderful treatment we have met with in this country and wish to tell you that we think enough of America to both return as citizens, so you see here are two Englishmen that really do appreciate.

The brother who returns with me served in the American forces overseas and we are going back for a reunion to meet four brothers, one who served in India, one in Africa and two in Flanders. It is good to be going home, but it will also be good when we book our passage to return to America in a few months.

With every good wish to the Father of the Profession and a really wonderful man whom I know is beloved by everyone, I am, dear sir,

Sincerely yours,

HARRY DU FOR.
Du For Boys.

New York, N. Y., July 19th, 1920.

My dear Du For Boys:

Yours of June 17th received. Please accept my sincere thanks for your letter and the sentiment contained therein. I am pleased to hear that the conditions are so improved that they can be commended as you have commended them. I receive similar letters from all over the country and the most satisfactory part to me is the fact that these improvements are not restricted to one circuit or to one set of houses, but are going on all over the country. The heads of every circuit and their managers are doing really splendid work in their endeavor to co-operate with the artists that they may enjoy the carrying out of their contracts.

I am pleased to hear that you are to become American citizens.

Wishing you much joy on your return to meet those who are near and dear, I am,

Very cordially,

E. F. ALBEE.

Du For Boys,
Orpheum Theatre,
Brooklyn, N. Y.

SHOW REVIEWS.

(Continued from page 15.)

this week by Harry Holman and Co. in a comedy sketch called "Hard Boiled Hampton." But the resemblance ceases right there. The Holman act scored a riotous success in a cleverly conceived sketch, full of satirical humor, well characterized, with just the requisite heart interest to hold the laughs together legitimately. Mr. Holman has a few old wheezes in the sketch, such as "How do you spell Schenectady?" but a truthful review of the entertainment Tuesday evening compels the admission that this joke went as big as it did when the late Marshall P. Wilder did it in his monolog when playing the Chautauquas 30 years ago.

The class of the bill was materially sustained by Elizabeth Murray, one of the handful of really funny single women. Most of her numbers are of little consequence, but the act is well worth while for the presence in it of her inimitably characterized Irish interpretation of "Isn't He That!" There are two dialects in which Miss Murray shines—Irish and sloppy wench. She should never get away from either.

Lydell and Macy in "Old Cronies," a revision of the former Lydell and Higgins act, closed the vaudeville section of the bill very fittingly. Macy's type role is more legitimate than that presented by his predecessor, the former having built it more for caricature. It goes without saying that they were well received. *Jolo.*

Chas. Althoff

Headlining the Pantages Circuit
Sole Management, JOHN GOLDEN

Denver Post, June 20th, 1920

WHAT MAKES US LAUGH AT JOKES IN THE THEATER?
(By Frank E. White)

[illegible]

makes it funny by the way he says it and the way he says everything. It is even funny to hear him play the violin, in spite of the fact that he plays it exceptionally well. Althoff gives one of the sort of funny performances that you want to laugh at and will not give a hang about asking yourself why you laughed.

125TH STREET.

Business was good Monday night. The management gave away a van-load of plunder between the Chaplin and the opening act, in which a tough boy got a bottle of cologne and a fat lady drew a safety razor. Then Hap Hazard got on the wire, where he danced, swung, juggled clubs, sat on a chair and mounted a ladder. He fell off the wire with the ladder to the floor and it did not look like a stall—he almost broke something. When he remounted, got to the top rung, turned around and came down the other side, he drew a stiff hand. It was a powerful wire trick.

The Four Ushers, introduced with a "sympathy" speech in which it was held forth that they were not booked and that what this audience did would fix whether or not they remained in show business, were over before they were on. The girls look like ushers and act like them. There are two good voices in the four, a contralto and a soprano. Their clothes look home-made and their stage technique ditto. In harmony singing they were strong if not artistic. They got plenty of applause.

Then came Baker and Rogers as a couple of tramps that took one back 20 years to the days of the two-man entertainers in variety. The longer they worked the more they preserved that illusion. They gagged the old "sidewalk" stuff without any reason or mercy, and one of them sang a ballad. He introduced it as follows: "I will now sing a song entitled 'When Mary Blows Her Nose She Shows Her Hose,'" and then promptly went into a soldier daddy-mother song flavored with all the affectations of the prehistoric illustrated song singer. They also had the orchestra play hootch music for a laugh, and did not forget "While Strolling Through The Park One Day." They finished with "sentiment."

Kay Kendal and Helen Eley, assisted by half a dozen girls and a very genteel pianist, ran a run of songs and dances in a pretty set and through a range of smart costumes. Kendal danced neatly, but was swamped in songs. Miss Eley, who has amazing red crinkley hair, a lovely figure and a thrilling note in her voice, sang four songs, not one suited to her, in four dresses or more, every one making her look more ravishing. The finale was a giant hoopskirt, under which she seemed to be hatching the chorus. It hatched out three curtains. Miss Eley, who was with the Jolson show last year, is a few miles ahead of the act she is in, and was never designed by nature, anyhow, for small time.

Mel Klee, looking and working very a-la Al Herman, in whose act he served as an assistant formerly, started a trifle slowly but worked up to a hit. The offstage "confidential" stuff, of course, is always funny, but Klee does it more astutely in his stagecraft than Herman, not holding the center of the rostrum, but working in and out around the entrances and making the fake more realistic. He had some old ones, but most were good ones and he made them laugh. He tore off a ballad to a fine hand, but came back and sang another of the same type; there was nothing left for him to show then. Encoring a ballad with a ballad in this sort of act is not inspired showmanship. The young man should immediately discard every similarity to Herman, and with his splendid comedy delivery, a ballad and then a novelty song, is a cinch for any spot on the big bills, where there is a dearth of blackface singles. These birds being grabbed up for the big revues just as soon as they show an ounce of anything. Klee has more than most of them had when they were finished. Originality is difficult in the part, but he should [illegible] seek more of it.

The Dancing McDonalds, a couple of nifty kids who need to be told how to make effective exits instead of finishing dances in mid-stage, taking bows and then both going off to stage-walls in a closing turn, made good in spite of their amateurish technique. As lookers they are perfection, the boy being built like Pat Rooney and the girl a blonde sweety of many parts and graces. They looked fresh and clean, their clothes were tasty and well cared for, and they danced a variety of numbers with ease and charm. They should by all means change their stage name, as it smacks of circus or small time, whereas they smack of musical comedy at $3 and furthermore each should establish a name individual as well as half a team. This looks like a couple of kids who have a lot and don't know how much they have, themselves. *Lait.*

AUDUBON.

Decided decrease in attendance at the Audubon Monday evening. The orchestra was one-quarter filled, while the balcony and box seats resembled the Polo Grounds bleachers on a terribly hot day. The show was not up to the regular standard, with the exception of the Nomas Troupe, closing.

Virtually every act on the bill has been teamed up long enough to prove satisfactory, especially at the small time houses, but very little pep was shown by any except the above mentioned. The heat was the entire cause.

The closing turn, consisting of six men, is a fine all around turn. Their one fault is appearance. They open as an acrobatic troupe attired in plain black street clothes, partially torn, followed by individual imitations, Arab twists and a little comedy talk. The latter appears superfluous.

Burke Bros. opened the show, following the first presentation of the feature picture, "Yellow Typhoon," which through being extensively advertised was responsible for visitors at 10. The opening team got over with fair results. Two stunts utilizing an old Columbia bicycle and a modern wheel machine feature the turn, with one of the offerings very much camouflaged. The balancing of one of the partners in mid-air while gripped on to the pedals is too prolonged for best results.

Davis and Chadwick, colored male team, occupied No. 2 spot, but failed to derive the full benefit due to the appearance of one and very old comedy talk. With the elimination of the comedy talk and more effort exercised in the song and dance direction the couple could attain better returns.

Chisholm and Breen, man and woman, presented a very talkative comedy playlet in No. 3 spot. Notwithstanding that this couple have been known to go big recently, something was lacking Monday evening. Farmhouse scenery with the male member as the rube and she as a vacationist about to depart for the city start the couple into action. He endeavors to induce her to remain all summer, followed by each member via the recitation route expressing their respective pleas of city and country life. It just kept the audience waiting for something to happen. The supposed train bell rings, and as the woman is about to leave he demands she wash the supper dishes. A refusal by her brings the strong arm method into play, he carrying her back into the farmhouse for a finish.

Waiman and Berry, male and female violin and piano turn, do modern song selections, combined with a parody on "Home Sweet Home" that only went fairly. The team have the ability to entertain, but lack showmanship. "Pep" is what they need.

Langdon and Smith, two men, provided the closing turn with a "nut" comedy offering that fairly amused. The couple also render several song numbers that should bring results any place, as the comedian has a fine voice. The house orchestra must be given half the credit for the results.

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HAMILTON

Programs have been available at the Hamilton for quite some time, and are now, but what news they render about the vaudeville end is invisible. Fine appearance in booklet form, containing sufficient advertising matter to make it a profitable business, but outside of that and a little mention about the coming of a feature picture they are useless for vaudeville value.

According to the prevailing conception, programs are issued for the benefit of the audience, nevertheless the space allotted for the distribution of same in the rear of the orchestra remained untouched last Tuesday evening. However, if the audience had been desirous of being supplied it would have taken very few to equip them properly, for the house was virtually empty.

It appears as though the feature picture creates more interest at these small time houses than the vaudeville bill itself, for the crowd is seated to witness the first showing of the picture and many who pay admissions pay to see this final presentation of the evening.

Gossler and Lusby, offering their familiar dancing turn, closed the show and lived up to their past reputation and properly accounted for their names being displayed on the electric sign.

Al H. White, billed in the lobby as the 20th century comedian, provided the closing act with only fair comedy talk that missed frequently. The billing could be interpreted several different ways. He is of the 20th century calibre, meaning that he is up to date with the rest of the comedians or he uses 20th century talk, i. e., his material is founded on up to date occurrences. The latter is well exercised as it is founded on prohibition, but he does not measure up to the regular standard comedians of the 20th century.

Weber, Beck and Frazier (the "Babe" Ruth type of vaudeville) came on No. 2 and mopped up. This male offering not only has the ability to entertain, but certainly must pay strict attention to the selection of their song material, for their ballad and comedy numbers met with the highest approval.

McNally, Dinus and De Wolf followed and have a fairly neat small time dancing turn. They carry a special drop representing the exterior of a theatre, with the female member playing the role of cashier. The two male members walk by and after demonstrating their ability as dancers she fixes things up with the manager for a job for them. They then go from "one" to "three," offering a series of self-invented steps that can hold at the smaller houses. The woman and one of the male members make a change of costume for the finish, but not necessary.

La Tour and Gold were next, the man feeding while she plays the character of a "nut" comedian. Occasional laughs are brought forth from the women folks as a result of her peculiar actions, but very little excitement aside from that.

Jupiter and Mars, a posing turn consisting of man, horse and dog, opened the show to fair results. Apparently the horse needs more training. The male member is attired in a doughboy uniform of white, while there is an accompanying chart that discloses the correct title of each pose. They are mostly army actions.

THE JUDGMENT RECORD.

The following is a list of judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor, and the amount of the judgment:

George V. Hobart; Encyclopedia Brittannica Corp.; $342.70.

Wendell Phillips Dodge; Hilliard Hotel Co.; $80.20.

Lew Leslie; E. J. Beaumont; possession of property, costs $91.15, damages $262.50 or $353.65.

Mirro Films, Inc., Lambert Films Corp.; R. R. Gornto; $7,523.50.

Con-Weis Producing Corp.; H. L. Falk; $84.72.

Emmar Amusement Co., Inc.; Maryland Casualty Co.; $57.75.

Johnny Dooley Film Comedies, Inc.; William Birns, Inc.; $225.20.

Mary Murillo; S. Bernheim & Sons; $77.64.

Norman Trevor; N. Y. Edison Co.; $10.76.

R & S Productions, Inc.; W. W. Goldie et al.; $540.31.

Armand Vecsey; S. B. Pollak; $50.91.

Johnny Dooley Film Comedies; Louis Meyer Film Labs, Inc.; $20.64.

Mr. and Mrs. William Oviatt were the week-end hosts of Mr. and Mrs. Del Henderson, the occasion being a dual celebration. It was the Oviatts' fourteenth anniversary and Mr. Henderson's birthday. The latter is with William Fox. Mr. Oviatt is general manager for Comstock & Gest.

Plans have been set for the handling of the Eastern territory for the campaign of Gov. James W. Cox of Ohio in the event of his nomination for the Presidency by the Democratic party. Theodore Mitchell and J. J. McCarthy are the men who are to take care of this section of the country if Gov. Cox is the nominee. Lee M. Boda, the manager of Columbus, and his son, Bob Boda, arrived here late last week and completed the arrangement with the two theatrical men for the work in behalf of the favorite son of the Ohio Democrats. Mr. McCarthy and Mr. Mitchell worked with Gov. Cox some years ago in effecting the passing of the D. W. Griffith masterpicture, "The Birth of a Nation," in the State of Ohio.

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MUSIC PUBLISHERS AGREE.

(Continued from page 4.)

nation with the cheaply purchased stuff the 10-cent stores can realize a profit. The 30-cent stuff is purchased from jobbers at 18 cents a copy. With the other two pieces purchased at a cent each that would leave a margin of 10 cents profit. The combination sale in that manner by the 10-cent store syndicates has hurt the sale of 30-cent stuff somewhat as far as the regular dealer is concerned. While the publisher has the advantage of making the sale even if sold by the 10-cent stores, the practice tends to deflect trade from the regular dealer and the publisher will be the sufferer in the long run.

The Music Publishers' Protective Association issued a bulletin this week containing new credit rules and laws governing returns of music effective July 1. The bulletin states the members of the M. P. P. A. are to accept no new accounts unless the party or firm requesting credit shall file a "property statement" upon a form approved by the National Association of Credit Men. Other conditions laid down covering the matter of credits are that accounts not paid promptly upon the due date are to be referred to the M. P. P. A. and if not forthcoming after a demand by the association, the bad accounts will be turned over to a lawyer and suit instituted by the M. P. P. A.

Heretofore it has been the custom for each publisher to individually collect or sue for his own over due accounts. Unusually long terms of credit will not be extended.

Reference is made in the bulletin to a high percentage of failures of "song shops," specialty stores, etc. The new rules governing returns are as follows:

Any first, or initial order, not exceeding 500 copies, for any new publication, may, at the discretion of the publisher, be "sale guaranteed" and upon written request from the original purchaser the publisher may permit returns of unsold portion of such introductory order only, and allow full credit for quantity returned. No purchaser can return any copies without first obtaining permission from the publisher; if permission is granted returns must be made under following conditions: "If permission to return shall be granted, and the return is for credit, to account of original purchaser, a deduction of 50 per cent. from the price at which the music returned was originally billed, shall be made at the time of giving credit. (b) If permission to return shall be granted and the return is to apply in an exchange for or upon the purchase of new or other music, a deduction of 25 per cent. from the price at which the music was originally billed, shall be made at the time of the exchange, or giving of credit."

All music changed, the carrying charges must be paid by the person returning same. All music shipped in exchange for music returned, the charges must be paid by the dealer. All copies returned must be in a saleable condition, otherwise no credit will be given. A four months' limit from date of purchase has been placed on all returns. Music may not be returned on any condition by other than the original purchaser. The bulletin states that an effort is to be made to prevent overselling of dealers.

The bulletin starts with the announcement that the music publishing business faces a crisis, in view of the vast overhead charges the publication of popular music is now confronted with.

The bulletin was signed by E. C. Mills, chairman of the Executive Board and the following members of the M. P. P. A.:

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MAJESTIC—"The Silver Horde" film.

WILBUR—"The Poor Little Ritz Girl."

TREMONT—"Mary," hanging up excellent summer run.

TREMONT TEMPLE—"Kathleen Mavourneen" film.

This is the closing week of the "Pops," which have been as big a success this year as other seasons despite the break in the ranks of the Symphony players during the year because of a strike.

BUFFALO, N. Y.

By Sidney Burton.

MAJESTIC—Bonstelle Co. in "Lombardi, Ltd."

SHUBERT TECK—"Desert Gold." Last week of pictures.

SHEA'S—Vaudeville.

SHEA'S HIPP—Film, "For the Soul of Rafael."

LYRIC—Chin Foo, Lawler and Mack, That Melody Trio, Melville and Stetson, Bassett and Bailey. Film.

OLYMPIC—Marguerite's Circus, Hip Raymond, Hudsons, Gilmore and Castle, Pomeroy Brewster and Trahan.

STRAND—Film, "The Terror."

FAMILY—Films, "Camille of the Yukon," "The She Tiger."

The Stage Hands' local has handed to the house managers its demands for next season, which include salary increases of from 20 to 50 per cent., with double time Sundays. Under the new scale a complete crew for Sundays runs close to $150. The managers agree that the new schedules, if adopted, will result in Sunday closings, and have offered to meet the demands with a substantial increase.

The local burlesque situation remains uncertain. Manager Chris Nauman of the Gayety last week resigned and has left Buffalo. Next season's plans for the Gayety are not yet known, but it is generally conceded that whoever takes the helm will have a fight on his hands.

"Green Fields," by the Jewish Art Theatre Co., played the Empire Tuesday and failed to live up to expectations financially. The takings fell short of $700, with no apparent reason for the slump. This closes the local Yiddish season. It is understood that there will be two Yiddish stock companies here next year, the National Theatre on Broadway having been leased to one organization and the other playing Sundays in a downtown legitimate house.

Ralph Courtney, who claims to be a theatrical production manager, was arrested last week after a midnight chase through the downtown section, in which several shots were fired. Courtney is wanted in Cincinnati for stealing a violin and some Liberty bonds.

CLEVELAND.

By J. Wilson Roy.

OPERA HOUSE—McLaughlin Stock in "Fires of Spring." Next week, "Oh, Boy!"

KEITH'S—Vaudeville.

LOEW'S LIBERTY—Vaudeville.

PRISCILLA—"Cheer Up Girls," Hamett Cummings, Two Haseltines, Care and Collings, Marie Sweeney, Musical Belles, and pictures.

MILES—Edna Aug, Henriette de Serris Parisian Models, Bert Stoddard, Fulton and Mack, and pictures.

LUNA PARK—Three Martells, Muriel Miller, Egan and Wells, Harry Mahomb, Lasere and Lasere, and Musical Campbells.

STILLMAN—All week, film, "The Best of Luck."

EUCLID—All week, "Sex."

STANDARD—All week, "Under Crimson Skies."

ALHAMBRA—All week, "Old Wives for New."

STRAND—All week, "The Fall of Babylon."

MALL—All week, "The Mollycoddle."

METROPOLITAN—All week, "The Fortune Teller."

GAIETY—All week, "The Misfit Earl."

KNICKERBOCKER—"The Shadow of Rosalie Byrnes."

RIALTO—"Polly of the Storm Country."

Morris Schwartz, the Yiddish star, gave a performance of Sholem Aleichem's "Tevje der Milchiger" at the Shubert-Colonial Tuesday. Bertha Gerstin was leading woman.

Gladys Lamb and Norval Baptie are skating at the Hotel Winton. Bobby McLean, the speed king of the ice, is an added attraction.

INDIANAPOLIS.

By Volney B. Fowler.

MURAT—"Show Shop," Walker company.

ENGLISH'S—"Sunshine Revue" and pictures.

KEITH'S—Vaudeville.

LYRIC—Vaudeville.

RIALTO—Vaudeville.

BROADWAY—Vaudeville.

CIRCLE—Pictures.

Samuel Merwin, novelist, is assisting Stuart Walker in the production of "Henry," the author's own dramatization of his novels, "Temperamental Henry," and "Henry Is Twenty." When "Henry" is staged it will be the third premiere performance by Stuart Walker in Indianapolis this season.

Frank McNellis, who left the stage some time ago to go into business in Indianapolis, has been lured back to the boards by Stuart Walker.

Ninety-two damage suits filed in superior court at Hammond, Ind., against the Michigan Central Railroad June 22 brought the total number of actions as a result of a wreck of a Hagenbeck-Wallace circus train near Gary, June 22, 1918, to approximately 125. A total of about $1,000,000 damages is asked by the complainants, in whose number are executors of estates of fifty-seven circus actors and employes killed

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ORPHEUM CIRCUIT UNTIL JUNE, 1921

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Evansville is to have another theatre. Charles J. Scholz, Charles M. Frisse and William F. Stilwell, Evansville business men, are incor-

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Ft. Wayne; capital, $35,000; directors, William Theodore Beiersdorfer, Jessie E. Beiersdorfer and August W. Koehn.

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$10,000 of its capital stock being represented therein; R. L. Martin of Indianapolis, named as agent.

Union Theatres and Amusement Co., Princeton; capital, $30,000; motion pictures; directors, Ansel J.

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Cassidy, Joseph S. Heston, Clyde E. Noble.

Leasing of the Family at Lafayette last week by the Luna Amusement Co., operators of theatres in

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Kankakee, Ill.; Ft. Wayne and Lafayette, Ind., means that the Family will be continued as a vaudeville house. The lease becomes effective when the present lease of the Columbia Amusement Co. expires. The Luna company is building a $300,000 legitimate house in Lafayette, to be known as the Mars. It is said the Columbia company

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planned to build a rival house. What is to become of this reported project is not known.

KANSAS CITY.

By Will R. Hughes.

ORPHEUM — Vaudeville; film, "The Woman God Sent."

LOEW'S GARDEN—Vaudeville; film, "The Walkoffs."

GLOBE—Mary Howard and Co., Lamey and Pearson, May Foster

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Certainly. A wrestler feels more at home on the MAT.
FRED ALLEN
PANTAGES TIME
Direction, MARK LEVY

"When we started in Show Business with a "School Act" they paid us off in slate pencils.
We are Summering on the farm now and they are paying us off in fresh Vegetables.
MORAL
Never throw out your chest when your vest is tight.
VACATIONING
Gaynell and Mack
Direction MARK LEVY

Yesterday I started to ball out the Wife. She comes right back at me with:
Put some sugar on your Grape Fruit, your spoon is SKIDDIN'
COOK and OATMAN
Direction MARK LEVY
LOEW CIRCUIT

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SPENCER and ROSE
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A hand-saw in the hand is worth two in a saw-mill.
Direction, JACK NORWORTH.

THE FAYNES
Direction, Hughes & Manwaring

and Co., Sam and Ruth Devere, Four Marmons.

EMPRESS—Hi Jenks musical comedy company in "Too Many Hats."

ELECTRIC PARK—Rae Samuels, Clinton and Rooney, Guy and Pearly Magley, "Follies de Vogue."

FAIRMONT PARK — Fairmont Revue.

ROYAL—Film, "Passion's Playground."

NEWMAN—"The Fortune Teller."

TWELFTH STREET—"The Toll-Gate."

LIBERTY—"Miss Hobbs."

REGENT—"Rio Grande."

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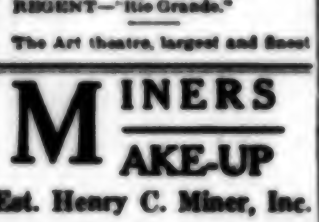

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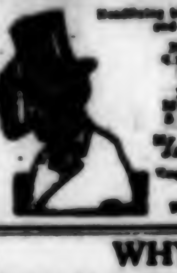

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Hennejberry, of Fort Scott, Kan.; W. H. Wagner, of Independence, Kan., and J. H. Roth, formerly manager of the Isis, this city, has purchased a 99 year lease on the Apollo, this city, and will assume immediate control. Reported plans are being considered to convert the house into a vaudeville theatre. It is located in a very rapidly developing part of the city, 3225 Troost avenue.

PITTSBURGH.

By Coleman Harrison.

The Davis' greatest season continues unabated during the hot season. Manager Connelly, who returned from a sick bed last week, is furnishing patrons of the varieties with high class bills, and if this calibre is continued through the fall the Davis interests need have no fear of any threatened opposition.

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"Why Change Your Wife" for the third week.

Bongiovanni's Gardens, advertised as the most elaborate and finest road house in the world, on which its owner has spent something close to $100,000, is encountering plenty of difficulties. Originally billed to open May 30, the strike of the carpenters has caused a delay in completion and the place has been operating in an unfinished condition. Unfamiliarity with the roads, all of which are not in good shape, is another thing working to the disadvantage of the cabaret.

The Rittenhouse has ceased operations for the summer, shifting its activity to the Sanders, above Aspinwall, which is managed by Fred Sanders, who has already had an open-air dancing pavilion constructed. Sanders is negotiating with Art Giles, and there is no question of the success of the project if the latter's orchestra is landed. Giles has rounded together a fine orchestra and is deservedly popular, as he is possessed of personality and leadership to a marked degree.

July 1. Pittsburgh musicians, with the exception of those working in theatres, will see the inauguration of a 50 per cent. increase in their pay. The boost will put them on as high a basis as exists practically anywhere else in the country. There is some protest due soon from the showmen, and before long there is some legislation expected to be passed whereby committees governing rates for each class of musical effort will be elected, as much difficulty has already been encountered in computing new prices.

Abe Hytowitz, a local amateur dialect comedian, recently took state board dental examinations and passed them, and expects to follow dentistry as a profession. Hytowitz has been adjudged by wise ones here as a rare artist in the comedy line, and is easily as good as many a seasoned performer.

A Movie Festival, heavily advertised and featuring Carlyle Blackwell and Flora Finch, opens at Motor Square Gardens here July 1, when the Advanced Photoplay Corporation will commence the filming of its first picture, charging an admission fee to all who want to see the process.

PORTLAND, ORE.

By Ralph Elliott Miller.

HEILIG—1, "Mis' Nelly of N'Orleans." Three days only.
PANTAGES—Vaudeville.
HIPPODROME—Vaudeville.
THE OAKS—Musical stock.
PEOPLES—Film, "Jubilo."
LIBERTY—Film, "Paris Green."
RIVOLI—Film, "An Adventuress."
STAR—Pictures.
MAJESTIC—Pictures.
COLUMBIA—"Treasure Island."
GLOBE, CIRCLE, GRAND, REX, NOVELTY, AMERICAN, NATIONAL, BURNSIDE, CASINO—Pictures.

Cameramen representing some of the largest national and international film companies of the world are in Portland this week, with the result that on the eve of the Shrine convention the following companies were on the ground: Universal, Pathe, Fox and Selznick.

George Burke, northwest manager for Universal, returned to Portland Wednesday after having attended the opening of the new Liberty, in Yakima.

Frank Talbert, former auditor of

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the Portland U exchange, left Thursday for New York.

The Circle will remain open all night during the Shrine week.

F. M. Hamburger has returned to the film business. He has rented the the Baker for Shrine week.

Visiting temples will be represented by the entertainers brought with them to the Portland mecca. The Shannon brothers quartet, which accompanied LuLu temple, Philadelphia, is billed. There will also be the "Beef trust" trio, or "1,000 pounds of harmony," which will add fun to the performance; Albert Gillette, baritone; Joe Roberts, banjoist, and a few selected amateurs.

Sam Trebear Boston and Montana band of 15 pieces is here as the guest of the Bagdad temple.

ROCHESTER, N. Y.

By L. B. Skeffington.

LYCEUM—Manhattan Players in "Maggie."

TEMPLE—Glaser company in "Successful Calamity."

FAMILY—Musical stock in "The Rajah's Daughter."

VICTORIA—Vaudeville.

FAY'S—Paulette Troupe, Bernard and Meritt, Evelyn Cunningham, Four Ushers, Billy Kinkaid, The Hubers; film, "The Joyous Troublemakers."

Vaughan Glaser is using a couple of players from his Cincinnati company and a couple of outsiders to augment his stock at the Temple this week.

The Krause Greater Shows on the Maple street lot this week under the auspices of the American Legion.

John Maley has opened a new picture house at Shortsville, and Leon J. Arquist, of this city, has taken over the house there which has been conducted for several years by Mrs. Annie Cummings.

Circuses, carnivals and other kinds of open-air or tent shows are not wanted in Olean. The city council believes they do more harm than good and will not issue any permits.

Construction of the Loew house in Clinton avenue south will be begun before next spring, according to George E. Simpson, president and general manager of the Regorson Co. Mr. Simpson recently sold his interest in the Regorson Co. to Loew. The company operates the Regent, Gorman and Piccadilly theatres and owns the site of the proposed house. Mr. Loew bought the Piccadilly outright and has the lease of the Regent and Gordon, the latter being owned by Mr. Gordon.

SYRACUSE, N. Y.

By Chester B. Bahn.

EMPIRE—All week, Knickerbocker Players in "Daddy Long Legs."

B. F. KEITH'S—Vaudeville.

TEMPLE—Vaudeville.

STRAND—Film, "Paris Green" first half.

ECKEL—"The Luck of the Irish," first half.

The Knickerbocker Players at the Empire staged a benefit Monday night under the auspices of Capt. Phillip K. Lighthall Post, American Legion, to raise funds to care for disabled veterans of the world war.

Watertown is agog with excitement over the opening of its newest playhouse, Avon. This will be staged July 5. A. W. Thayer, the manager, is trying to book a road show for the opener, but in case this is not possible a picture will be shown.

Barnum & Bailey and Ringling Bros. circus will hit Watertown July 14.

Women and children were thrown into a panic in the picture house at the corner of Nicholas and Lansing streets, Watertown, last Friday evening by the unceremonious explosion of several torpedoes within the theater. For a moment there was a small panic. Women fainted, and it was with difficulty that the crowd was stilled. The police were called and arrested two young boys who were charged with tossing the lighted torpedoes into the crowded playhouse.

Starting Monday the Somerville Players at the Stone opera house, Binghamton, presented "Very Good Eddie." It was their first attempt at musical comedy.

The J. F. Murphy Carnival Shows opened for the week Sunday at Ithaca. They are exhibiting under the auspices of the Arctic League.

WASHINGTON, D. C.

By Hardie Meakin.

KEITH'S—Vaudeville.

POLI'S—Continuing pictures. This week, "Raffles," under the title of "The Amateur Cracksman."

SHUBERT-GARRICK—The Garrick Players in "Mary's Ankle."

SHUBERT-BELASCO—Films for segregated audiences. This week "Wild Oats."

NATIONAL—More films. Finished with the Aborn Opera Company last week.

COSMOS—Wayne, Marshall and Candy, "The Aviator and the Coon," Frank Gabby, Oklahoma Four, Watts and Ringold, Freer, Beggory and Freer, Lizard Troupe.

LOEW'S PALACE—Film, "The Mollycoddle."

LOEW'S COLUMBIA—"The City of Masks."

MOORE'S RIALTO—"A Splendid Hazard."

CRANDALL'S METROPOLITAN—"The Cheater."

MOORE'S GARDEN—"The Sea-Wolf" (2d week).

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SUDS.

Amanda Afflick	Mary Pickford
Horace Greensmith	Albert Austin
Benjamin Pillsbury Jones	Harold Goodwin
Mme. Jeanne Gallifilet Didier	Mme. Rose Dione

Film reviews in the trade papers are supposed to serve as a guide to exhibitors, who in turn have but two thoughts in connection with a feature—will the picture draw and will it give satisfaction?

No sane person can possibly have the temerity to allege that any picture made by Mary Pickford will fail to draw. There is but one other thing to have misgivings about, namely, will the audiences be satisfied with the vehicle?

Individual judgment on the relative value of a feature picture is often at variance with the majority. In this instance the reviewer made it a point to listen to the comments of the departing audience at the early performance at the Strand Sunday night and the general consensus was that "Suds" is not wholly satisfying. Joseph Plunkett, manager of the house, can always be depended on to offer a strong defense for his show, and his contention that the ending of "Suds" is artistic is well taken. Mr. Plunkett went on to say that it was high time to give his audiences something different from the conventional happy ending and someone must start the innovation. To those "in the business" who can foresee the usual "clinch" before the first spool is half unwound the finish of "Suds" might be a relief, but one could argue the same way for the crop of melodramas produced on the spoken stage. But those who pay their money are always better pleased when their entertainment is concluded with a romantically happy denouement.

"Suds" is very pleasing entertainment while it lasts, but it is safe to assert that had the little English laundry girl consummated a romantic marriage after passing through a series of pathetic vicissitudes the paying auditors would have been "satisfied."

The theme of "Suds" is based on the play "Op o' Me Thumb," which Maude Adams played some years ago, written by Frederick Fenn and Richard Pryce. Up to the finish one confidently looks for a Cinderella finish, and when it doesn't come there seems to be a sort of disappointment as if the picture wasn't completed. The picture depicts a series of happenings in the life of a wistful little drudge in a cheap London laundry. She is a pathetic little figure, plain of face and slatternly in physique. Her trials and tribulations are tragic to her and ludicrous to the spectators. The tribulations are not very original from the standpoint of theatrical conception, but are so well done in film form as to be very diverting. As the scenes are laid in London with a fine atmospheric visualization the picture should be especially appealing in Great Britain.

There is, therefore, but one adverse criticism, i. e., leaving the pathetic little creature seated in the laundry with a broken heart, bemoaning her fate at having no one to love her. The direction by Jack Dillon is all that it should be and the scenario by Waldemar Young is excellent, barring the ending, which was properly so ordered.

A Pickford feature is an event in filmdom, and the United Artists Corporation will undoubtedly realize handsomely on its distribution; but we are not yet ready to accept "unsatisfying" endings. *Jolo.*

HOMER COMES HOME.

Homer Cavender	Charles Ray
Silas Prouty	Otto Hoffman
Rachael Prouty	Priscilla Bonner
Arthur Machim	Ralph McCullough
Old Machim	Walter Higby
Mr. Kelly	John H. Elliott
Mr. Kerr	Harry Hyde
The Grocer	Gus Leonard
The Shoe Store Man	Joe Hazleton

Here is a real built-to-order picture for the Charles Ray fans. It is the old, old story of the country boy who goes to the big city to make good. In this case, however, he only makes good as a clerk until he goes back to the home town and on the strength of a $300 bank roll to help him over his two weeks' vacation he promotes the town so that he gets a roll sufficient large to build a factory there for his firm and is made manager of it.

Ray is the boob country youngster who proves to be the financial hero and who cops the village belle in the last few feet of footage. The story is by Alexander Hull, adapted by Agnes Christine Johnston and directed by Jerome Storm.

Jerome Storm, it seems, has the peculiar knack of lending the punch in Ray pictures. It is his direction in the more lately shown Ray features that put the star over. In this case he handles his small town types well and advances his story with constant action.

The casting for types was well handled and the bits outside of the six principal characters were well played by Harry Hyde, Gus Leonard, Joe Hazleton, Bert Woodruff and Lew Morrison.

Priscilla Bonner is opposite Ray. A rather pretty girl, who does well with what she has to do. Ralph McCullough and Walter Higby, as father and son, furnish the heavy element in the story. It is Higby as the hotel owner who holds the father of the heroine in his clutches because of money borrowed; the notes are to be torn up when the son marries the girl. When the hero puts over his deal he takes the girl's father out of hock. Otto Hoffman as the father gets by nicely.

There wasn't a lot of money spent on sets, as the majority of the scenes were shot outdoors, but the few interiors that there were held real small town atmosphere. *Fred.*

JENNY BE GOOD.

Jenny Riano	Mary Miles Minter
Royal Renshaw	Jay Belasco
Jolanda Van Meter	Margaret Shelby
Aaron Shortley	Frederick Stanton
Sophia Shortley	Sylvia Ashton
Prof. Gene Jiggs	Edwin Brown
Mrs. Van Meter	Lillian Rambeau

This Realart feature was adapted for the screen by Julia Crawford Ivers from the story by Wilbur Finley Fauley. William Desmond Taylor did the direction and deserves a world of credit for saving it from becoming ridiculous at times. The story covers as much ground as a circus tent, and the efforts of the entire supporting cast to wreck little Miss Minter's life's happiness by keeping her away from her sweetheart degenerate into the mellowest of mello-drama. It would take a Nazimova to do justice to the emotional opportunities that are thrust upon the little golden-haired star, and she very wisely sticks to her well-known girlish interpretation. As an adopted waif who wins the love of the son of a pair of millionaire climbers with social ambitions, Miss Minter succeeds in building up a wistful appeal through sheer youth and a knowledge of her own limitations. In their efforts to marry their son to the daughter of a social autocrat, the parents kidnap the boy, ship him aboard a yacht for a long cruise, have his secret marriage with Jenny annulled, and when he returns tell him that the annulment was secured by his wife. Thinking Jenny has forgotten him, he marries the aristocrat and finds out that she is a dope fiend who is in the power of Polly Primrose, a female proprietor of a combination tea house, gambling joint and drug dispensary. An automobile accident while he is taking her to a sanitarium erases his drug-using spouse from the scene, and Jenny, who has developed into a wonderful violinist, receives a telegram summons in time to leave an opera house full of enthusiasts waiting for her debut while she flies to the bedside of her stricken lover. He recovers and all ends in apple blossoms. The photography is excellent, both the interiors and exteriors following in faultless visualization. The production is elaborate, a fancy ball scene being as big a thing of its kind as the screen has witnessed in many a day. The cast was totally adequate, and Miss Margaret Shelby as Jolanda Van Meter, the drug addict, gave the popular conception of a person addicted to the use of narcotics. The exterior scenes are particularly beautiful, and it is in this kind of a background that Miss Minter shows to particular advantage. All her outdoor work had the ring of sincerity. It was only when she was forced through the scenario to accept the artificial environment of the hothouse plant that she was wrestling with problems and emotions that had no place in her sweet girlish atmosphere. *Con.*

THE SLIM PRINCESS.

Kalora	Mabel Normand
Pike	Hugh Thompson
Popova	Tully Marshall
Governor General	Russ Powell
Jeneka	Lillian Sylvester

This Goldwyn feature with Mabel Normand is founded on George Ade's story of the same name and is full of magnificent sets and backgrounds, all beautifully photographed. In fact, George Webber, who took these pictures, is the real star of them. He caught some difficult action, too, and did the job just right, and while the comedy didn't get any particular laughs out of the crowd at the Capitol Sunday evening, the producers needn't fear to splurge on the expense and effect of the production. Victor L. Schertzinger directed, showing little imagination, but getting fair and average results. His attempts to work in forced slapstick comedy produced the chief faulty effect, and it was out of harmony with the richness and splendor of the settings.

The action when it finally developed was quick and moving and excited interest. The story may be dimly remembered as a farce set to music with Elsie Janis starred. It concerns the attempt of a young American to carry off and marry the slim Princess Kalora. No one in her own country wants to marry the Princess, where women are supposed to grow more beautiful with every meal, that is to say, fatter. The fatter the woman the more desirable she is in the eyes of the Morovenians but Kalora is not fat and never has been. A revengeful tutor helps keep her thin by feeding her pickles, but in order to marry her off they insert inflated rubber bags in her clothes. She spoils this delightful effect by stepping on a cactus. Then a young American who has never in this country seen any slender women of the type he admires, spies her and makes a dead play for her. Why he should climb a wall to go to a formal garden party is a question, but his breaks into the harem later on are properly made in that manner. His winning of the girl completes the story.

This is by long odds the handsomest Goldwyn product in some time. Mabel Normand adds to it her good humored and attractive presence and is really very winsome and a drawing card. Tully Marshall and Russ Powell give cleverly exaggerated portraits and Lillian Sylvester was fat enough to have tempted any Morovenian. *Leed.*

MABEL NORMAND

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Presents
MABEL NORMAND
in
"The Slim Princess"
Written by
George Ade.
Directed by
Victor Schertzinger

GOLDWYN PICTURES CORPORATION

STRAND.

The first program arranged by Joseph Plunkett since his return to the management of the Strand after nearly a year's absence is about all that could be expected under the circumstances. He handled the material already booked with a fine sense of showmanship, getting out of it all there was to be extracted.

An overture and Chester scenic was followed by the news weekly, compiled from three of the foremost distributors of topical events. Harry Allen, baritone, offered a brief vocal prolog in the shape of a coster song in costume, preceding the feature, Mary Pickford in "Suds," an adaptation of the play "Op o' Me Thumb." A neat little setting provided suitable atmosphere for his ditty—one of Chevalier's numbers, "I Ain't That Sort of a Fellow."

Directly after the feature Sunday evening a man appeared and announced that the Motion Picture Theatrical Association had voted Miss Pickford the "seal of merit" and that it would be presented to Miss Pickford's mother then and there, Mrs. Pickford deputizing for her daughter, who is abroad. Dr. Franke Crane made an address, explaining the association was formed to place its approval on such films as were deemed advisable, and introduced Frank Bacon, author and star of "Lightnin'," to make the presentation speech. Mr. Bacon dwelt more upon his own play than upon the subject in hand, but wound up by bringing out Mrs. Pickford and handing her the seal, to which she responded in a few words, accepting on behalf of her daughter.

Estelle Carey, soprano, warbled pleasingly "Because of You" and was followed by a Mermaid Comedy entitled "A Fresh Start," which is distributed by Educational Films Corporation. The comedy is a weak imitation of those being presented by Mack Sennett, replete with mechanical effects and tricks, but so closely bordering on the originator of this form of slapstick films as to lead to the belief these Mermaid Comedies will have a hard time breaking in unless they cut under the market price for Sennett releases. *Jolo.*

RIALTO.

The current week program at the Rialto opens with the Mignon Overture, with Hugo Riesenfeld conducting. The overture is based on two airs of the opera and was thoroughly enjoyable. The Rialto Magazine followed with Gladys Rice, soprano, soloist "Somewhere a Voice Is Calling." Some new effects are being obtained with prismatic colors on the side stages. The feature picture starring Mary Miles Minter in "Jenny Be Good" is reviewed elsewhere.

Selections from "Betty Be Good" was the light musical offering, Mr. Riesenfeld authoring and Lion Vanderheim conducting. The comedy feature was a Paramount-Mack Sennett Comedy, "You Wouldn't Believe It." It was the usual knockdown and dragout stuff, with Eddie Gribbon doin' great work and taking some dangerous looking falls as a comedy burglar.

The cooling system at the Rialto compares with any of the big Broadway picture edifices. *Con.*

CAPITOL.

Returning to this theatre after an absence of two months and finding therein one of the admirable Rothapfel programs alters little, if at all, the conclusion that do what they will this house will remain entirely too large for that intimate feeling which picture fans, probably more than any other class of picturegoers, demand in their haunts of pleasure. The house, about which something could and will be done, and which has certainly a very definite place in the local theatrical scheme, is really too solemnly impressive for the comfort of picture audiences. As a class they are not used to such surroundings any more than they are to dining at the Ritz. It makes them self-conscious and ill at ease.

Going to such a large theatre, to so elaborate a palace of pleasure, takes on the nature of a function or enterprise. As one man remarked recently, "After you get in it you have to walk a block before you get anywhere." Going to pictures in America is far more incidental and casual an impulse than going to a regular theatre. Going to a picture show and going to the Capitol are ideas far apart, as far apart as taking a trip on the Mauretania and taking a trip on the Hudson to West Point. To go to the Capitol is too much of a social effort. Going to a smaller and more accessible picture house is much nearer the average American's heart's desire.

Furthermore, the enormous overhanging gallery which covers over half of the downstairs seats is depressing and suffocating. Being underneath it is like being lost in a cavern. Moreover, the seats toward the rear are not sufficiently elevated and patrons seated nearer cut off the view from behind. This, coupled with the great distance of seats in the rear from the screen, makes for anything but picture show comfort, and it is well to remember also that picture fans demand intimate views of their favorites. To watch a picture from such a distance is far from satisfying. Moreover, these seats are practically useless during other parts of the program. During the songs, tableaux and dancing it is impossible to distinguish from these seats any save the larger and more general effects, and the people on the stage are unrecognizable from such a distance, and only when the orchestra is playing at its loudest does the sound carry adequately to them. Again, the entire stage cannot be seen from the rear. The balcony cuts off the top.

Seats are no longer reserved. Only the rear ones are left for late arrivals and buying a box or loge does not solve the problem, for the genius who designed the Capitol put these "best" seats in the house on the side, the worst possible place in a picture theatre. From there the picture appears distorted.

These few remarks were suggested partly by the sparse crowd at this house Sunday and by the really admirably balanced Rothapfel program. The picture portion was well selected. "The Slim Princess," the feature, is reviewed elsewhere and the Robertson-Cole scenic, an essay on wolves called "Outlaws of the Wilderness," the Mack Sennett comedy, "You Wouldn't Believe It," were even less indicative of Mr. Rothapfel's good taste than the music, the swan dance by Mlle. Gambarelli and the colorful tableau that accompanied the ballet, led by Mlles. Rossi and Penny. The orchestra, led by Nathaniel W. Finston, played Victor Herbert selections and Ponchielli's "La Gioconda." *Leed.*

RIVOLI.

The Rivoli current bill has an entire Spanish prelude leading up to the news review. The overture is "Espagna," by Alexis E. Chabrier; this is followed by colored scenic of Spain and then there is a scene with song and dance entitled "In Granada." Following comes the weekly and the "Swiss Song," after which Charles Ray in the new Thos. Ince-Paramount release, "Homer Comes Home."

The feature is one that is sure to please the Ray fans. It is one of those comedy-drama affairs built on the old story of the country boy who goes to the city to make good. In this one there is a little twist, however, that will get the picture public.

The Sunshine comedy, "Jazz Bandits," a real hokum affair, closed the bill. *Fred.*

BROADWAY.

A lot of show at the Broadway this week with a revival of the four-reel Charlie Chaplin "Carmen," the Metro feature, "Burning Daylight," from a Jack London story with Mitchell Lewis starred; a jazz band and dance revue, Topics of the Day and a news revue.

The weak feature is the jazz band and dance turn. It is a band of four pieces with a three-act, two girls and a boy doing the dancing. On the big Broadway stage they seem lost. It has a slow, draggy opening and not enough action. Practically all band and not enough dancing.

The overture was the selection from "Carmen," followed by the "Midnight Rollickers," as the revue is called; the Topics of the Day and the news weekly next.

"Burning Daylight" has the frozen north and big city stuff that interests, although the picture is at times a little draggy.

The revival of "Carmen" appeals just as strongly now as it did when the picture was first issued and the laughs come fast. *Fred.*

IF I WERE KING.

Francois Villon	William Farnum
Katherine	Betty Ross Clarke
Louis XI	Fritz Lieber
Thibault	Walter Law
Tristan	Henry Carvill
Montigny	Claude Payton
Toison D'Or	V. V. Clogg
Noel	Harold Clairmont
Huguette	Renita Johnson

This Fox special was given a trade showing this week at the Palace and the demand for such offerings is so hungry and undiscriminating there is little doubt it will clean up on the market. It does not deserve to. It is misdirected, badly imagined, carried out in stilted fashion and its best climaxes lost in the cutting room.

E. Lloyd Sheldon's scenario proceeds along a straight route from beginning to conclusion. When you have said that you have said all, for J. Gordon Edwards, who directed, might have been giving his spare time to a program feature for all the evidence in this production to the contrary. Justice Huntly McCarthy's famous romantic melodrama, with its stirring sequences and love scenes sweet as a young girl's laughter on a moonlit summer evening, inspired neither director, continuity writer nor the cast itself. In justice to William Farnum he should be partially excepted, but he was like a man in leading strings all the time. All the acts and scenes provided for him by the director were like still pictures in a frame.

There was never anywhere the broad sweep, the spacious atmosphere of those blood-rousing days. Francois Villon, the poet and vagabond, is today remembered for his songs, and some use of them is made in this picture. Fox is perhaps to be criticised for using so few of them. Even the lines from the play should have been drawn on more freely, but where this offering fails completely is in its failure to get started on a story with something of the mad abandon that characterized the hero. One scene alone has something of this quality and Mr. Farnum himself lights up this duel scene by capable handling of the sword and effective posturing. The rest is best skipped over.

As an example of how Mr. Edwards lost effect after effect, the climax to what is the first act of the play may fairly be cited. The King has come in disguise to a renegades' tavern. There he discovers something in Villon that holds him. Little dreaming who his auditor is, the poet recites his appeal for France with its call to the King, "Louis the Little, play the Grand." All are moved. Comes then the traitor, Thibault, Grand Constable of France. He is about to cause Villon to be hung when he notices the little masked man in black interfering with his soldiers. "Who is this?" he demands. "Who dares block the King's Justice?" The little man removes his mask, reveals himself as Louis and remarks, mockingly, "I am the King's Justice."

Mr. Edwards loses the effect of this completely in the shuffle. We get no clear idea of the King's struggle to save Villon, and so, when Louis XI makes his startling declaration, the effect of it is lost. So are many other points, a loss partly due to the inadequacy of the cast. Betty Ross Clarke no more suggests the aloof aristocracy of Katherine de Vaucelles than Fritz Lieber does the scheming weakness of Louis. Indeed, this veteran actor is in this picture more like a Leon Errol in the misfit garments of romance than like his best self on the stage, while Renita Johnson as Huguette suggests the tamed civilization of an American girls' school more than what she was supposed to be.

In short, here is a collection of people, all very well in their place, let loose on the greatest piece of picture material in the modern scrap book, and the result is near assassination. *Leed.*

A BROADWAY COWBOY.

This is a Hampton production with William Desmond starred. A fair story of a western girl in an eastern school who falls for an actor and then gets him to come to the rough wild west to see her.

The continuity is excellently developed and the direction competent. The photography is admirable.

The Loew Circle crowd liked it and it is the best Desmond bet in some time. *Leed.*

Three years ago they said First National wouldn't last because a lot of exhibitors couldn't possibly get along together.

Well, it has lasted and grown, hasn't it?—and for just one reason—The Square deal to all.

We know we've got to give our new Franchise Holders a square deal. We know their franchises have got to pay them in dollars and satisfaction. A printed and signed contract is between honorable men only to be referred to in case either forgets or ceases to play fair.

After you've got your franchise agreement signed and put away in the safe you can forget the contract part of the deal—for you'll find the square deal working every minute.

No organization can thrive on crooked one-sided tactics.

We don't claim the possession of a Franchise will mean the Exhibitor's millennium—but we do know it'll make his personal business existence as much happier as is the citizen of the U. S. A., compared to the subject of an old world autocracy. A Franchise gives its owner citizenship in an organization of independent men

A Franchise will pay.

There'll be a Franchise everywhere

BURNING DAYLIGHT.

Burning Daylight	Mitchell Lewis
Dede	Helen Ferguson
[illegible]	William V. Mong
[illegible]	Newton Hall
Nathaniel Letton	Alfred Allen
Dowsett	Edward Jobson
Guggenhammer	Robert Bolder
Lucile	Gertrude Astor
Arthur Howison	Arthur E. Carew
Dan MacDonald	Lew Morrison

Jack London's "Burning Daylight," produced by Metro with Mitchell Lewis as the star, is at the Broadway this week. The screen visualization of the London story is slightly draggy at times, but on the whole it proves an interesting picture.

The story is a happy combination of frozen north and big city locations. It opens in Alaska with Mr. Lewis as "Burning Daylight," a prospector. He makes the big strike and then trims a couple of financial sharks who try to get his claim away from him. The price he exacts is $3,000,000. The sharks in turn invite him to New York, where they frame a trimming for him. He turns the tables and after securing his money starts back to Alaska, having been fed up in city stuff.

Edward Sloman is stated by Metro to have directed the picture. He did not hold to speed very much doing it. The natural tempo for Lewis' work is slow, but there are certain moments when there is a real flash of speed, and in contrast the slower spots seem exceedingly so.

The principals standing out are Helen Ferguson opposite the star, and William V. Mong as her father. Gertrude Astor as a semi-heavy looks very well and handles the role capably. Arthur E. Carew is the heavy, doing quite well with it, although it might be a good idea for him to have his hair trimmed differently. Some good snow stuff during the early periods, also a mining camp dance hall and the director deserves credit for not trying to pull a free for all fight. *Fred.*

A WORLD OF FOLLY

Helene Blair	Vivian Rich
Russel Blair	Aaron Edwards
Duke Tremaine	P. M. McCullough
Janice	Daisy Robinson
Steve McCoy	Augustus Phillips

A Fox program number, and a good one, featuring Vivian Rich. Recent sub-title writers for this company's offerings are shooting over the heads of the average crowd and somewhat forcing the humor—all with the best of intentions but with less than the best results; and their efforts in this picture constitute its chief fault from a market standpoint. To be sure, the situations are strained, and no human beings would behave quite like the figures in this drama, but, as things stand now, that lessens the picture's selling value very little. Miss Rich herself, bearing in mind what the script forces on her, gives a sincere and adequate performance. Frank Beal's direction brings out some good action and grouping, and R. E. Yeager's photography is up to the high Fox standard. His photography is as good as Paramount's, but different. There are softer, though less clear, effects in it.

The story is by Jane Grogan, and Louis Stevens did the scenario. The picture shows Helene at a polo game with her husband—the usual American who knows nothing but business. Duke Tremaine is the best player on the field, and makes a play for Helene. She repulses him and then, by a ridiculous trick, he gets her in bad with her husband. This does him no good, but does her considerable harm. In the end things straighten out.

In this synopsis will be seen all the elements a good Fox director should need to get heart tickling results. Mr. Beal doesn't quite get them. In fact, the need of a good supervisor on the Fox lot is sorely apparent in this company's recent issues. The old bold touch is lacking. They are evidently trying to get the "class" they have always needed with which to clean up on the market, but if they are going to get it, or try to get it, at the expense of their former drawing power, it will cost them a relatively large amount of money. What they have always pulled crowds with is a cleverly handled melodrama combined with a rousing sex touch; and what they need is this same stuff handled by an expert who knows "society"—in other words, by someone who can take the "ridiculous" off the society side of these pictures and put long dresses on the sex stuff. A girl in tights is infinitely less fascinating than a girl whose skirts are blowing about in a perfumed wind. It is at some such medium Fox should aim.

As for the acting Fox is getting, it is well in evidence in this particular picture. Miss Rich is much better style than has been the case with his past offerings, but the men are still far from satisfactory. Any actor with more sense in his head than vaseline in his hair would rather play the heavy than any other part. Anyone can play a lead, but it isn't reasonable to suppose that the discarded girl played by Daisy Robinson in this picture would fall very hard for Philo M. McCullough. The fellow is so obviously wicked it's no wonder he bored Helene. The spectators of the picture never once wonder why she doesn't tumble for him, and consequently [illegible]

husband, Aaron Edwards, was awkward—the tired business man to the life. As the friend, Augustus Phillips was natural and human looking. *Leed.*

THE JOYOUS TROUBLEMAKERS.

William Steele	William Farnum
Beatrice Corlis	Louise Lovely
Joe Embry	Henry J. Hebert
Richard Stanton	Harry Devere
Bill Rive	G. Raymond Nye
Turk Smith	Clarence Morgan
Cash Trust	George Nichols
First Miner	Sedley Brown
Butler	John Underhill
Under Butler	Harry Archer
Roughs	Al Fremont, Earl Crain, Claire Leyva
Hustler	Pedro De Leon
Mrs. Graham	Claire De Lorez
Maid	Molly Bishop

William Farnum plays a light humorous role in "The Joyous Troublemakers," a Fox special, shown last week at the Loew theatres. At times he has had a tendency to edge serious moments with humor, but in this farce he aims to be laugh-provoking all the time and the result is a riot. Louise Lovely supports him, first as a spoiled and determined young woman with her face set in unattractive registrations, and, secondly, as the tamed, submissive lady who has learned what love means and what it means to be loved by a real man. The plot is further complicated by a wicked guy named Embry, who does all manner of things, burlesquing the usual meller villain in fine fashion.

Obviously built for summer consumption, this story by Jackson Gregory has been set in scenario form by Charles Kenyon. J. Gordon Edwards managed his direction of the picture, so that Mr. Farnum was neither slighted nor obscured in any of the scenes. His admirers will get their money's worth if they see this. John Boyle's photography is excellent, and there are some pretty shots. The acting at no point puts any particular strain on the cast. Save for the fact that the picture grows serious as it closes, it would get over strong as a laugh-getter. *Leed.*

WHISPERS

"Whispers," with Elaine Hammerstein starred (Selznick), is a very agreeable program release. The story by Marc Connelly is old but has new twists. In fact, a twist given the tale at the outset carries along after that until following the center of the story, where it should hold up the strongest it wobbles badly through a strain on credulity, begotten by "coincidence." However, even that is overcome, and the feature goes along evenly until its ending.

An item in connection with the cast is that only three of the players are mentioned in the titles, though their character names are flashed. The two besides the star are Ida Darling and Matt Moore. Neither has a big role. Though Mr. Moore is supposed to play opposite Miss Hammerstein, he gets into the picture late, with but little to do after getting in. The villain, character-named as Vandyke Summers II., is the principal player next to the heroine.

Miss Hammerstein plays a simple young girl in a plain simple way. She looks the role, and this pretty girl can stand a close-up so well that when one sees her at close range there is so much charm in her looks aught else matters. But she did this part very well and carried it through for distinctiveness for herself.

The picture called for no especial pains in direction. William P. S. Earle directed. There was a handsome set or two, a rain storm, a scene at the opera, another of the Pennsylvania station in New York, also of the Pennsylvania station at Washington and these add interest, likewise information, for the Pennsylvania station views are quite complete.

"Whispers" is another name for rumors—scandal rumors. The story is of a young girl (Miss Hammerstein) living with her aunt (Miss Darling). Of no experience the girl permits attentions from a married man (Summers) against the advice of her aunt. The aunt, however, carries no weight with her niece through the latter knowing her aunt's desire is to have her marry a weakly young man, made up in the bush style and handled in excellent manner by the young man taking the part. The girl has her choice for one evening, of going out with the young man or seeing the opera with Summers. She chooses the opera and Summers takes her to his box there. While they are in it Mrs. Summers arrives with a party of friends. She had been supposed by the husband to be out of town. There is a momentary flash and everyone leaves in a hurry, the girl going home without her escort.

In the orchestra seat is a tipster for a scandal sheet. He phones the affair to the paper. An account appears the next day, but without the name of the young woman involved. A divorce is threatened by Mrs. Summers, and that also gets into the papers, with the suspected correspondent, the strange young woman at the opera. When the girl's aunt questions if there are grounds for that to her niece, the girl leaves, [illegible]

Her mother died when the girl was very young, and she had not seen her father for years. To reach Rockville the girl must change at Washington.

Summers, wishing to avoid the ugly stories, decided to stay in Washington for awhile. By coincidence Summers and the girl are on the same train, and by the same token find themselves vis-a-vis in the diner. There the girl drops her purse; it is returned by the conductor to Summers, who holds it out on her. She goes to the Willard, Washington, registers, misses the last train for Rockville first, and then the credulous portion starts. The girl is hungered, driven to a pawnshop though she could have easily secured all the food that evening at the Willard by signing her check as she did the next morning for breakfast. Rain drove her under a street fruit stand whose Italian owner would not trust her. To that stand came Mr. Moore as a reporter for the scandal sheet, assigned against his wish to follow up the story, the same tipster having seen the couple take the same train.

After this mess is seen what strengthened up against its improbabilities, the scene shifts to Rockville, where the girl's father is conducting a village newspaper. Summers arrives, also the reporter, both having made a trip to Rockville from Washington in autos, the reporter taking a Ford. A comedy bit was both cars running into a mud hole, the heavy car having hard work pulling out, while the Ford, as usual, bumped over everything. In Rockville the exact situation was learned by the reporter, who at the girl's request remained in the town to aid her in building up her father's paper, with Summers definitely told where he got off; also the boob who had followed the girl to take her back to her aunt.

The action is meager, but the story is holding through being well pieced together, probably called continuity.

FRENCH FILM NOTES.

Paris, June 20.

Albert Capellani, states the local press, will supervise a series of films for Cosmopolitan Productions after his contract with Robertson-Cole is terminated.

Treville, the actor who has devoted much time of late to screen work, is not going to America as reported—at least not for the present, but he may go to England.

Natalie Talmadge is in Paris with her mother, and she expects to be joined by her sisters, Norma and Constance, in August. Theda Bara is also reported to be coming to France to visit the graves of American soldiers who belonged to the regiment of her brother.

Griffith's "Broken Blossoms" will be projected in France publicly for the first time next season at the Salle Marivaux, which has secured the concession from Geo. Bowles.

Leonce Perret, who sailed last week from Havre for New York, accompanied by his troupe, is to produce two big films shortly, "The Empire of Diamonds" and "Rolande."

Albert L. Grey (brother of D. W. Griffith), while in London disposed of "Romance," which has been filmed in the United States. He also placed Griffith's last reel, "The Gamest Girl," for England. Mr. Grey, who recently left Paris leaving Mrs. Grey behind to return with Mr. and Mrs. J. McCarthy on the "Olympic" July 21, is to sail himself on the "Adriatic" this week. McCarthy is at present visiting Italy, Germany and Central Europe. E. W. Hammons, president of the Educational Film Corporation, recently in Paris, has also made a rushed visit to Central Europe prior to his sailing for New York on June 25.

New Films.—"Flopette" is reported to be the title of a reel to be executed by J. de Baroncelli from a scenario he has written in collaboration with Henri Kistemaeckers for the Film d'Art, in which will be seen Signoret, J. Cheirel and Andre Brabant. The Delac-Vandal concern, for which the work is executed, has terminated "Illusions," produced by J. Manoussi, and "Le Silence," screened by Louis Delluc. Mercanton intends to make a screen version of Anthony Hope's novel, "Phroso." Charles Bryant and his wife, Nazimova, will be the principals of "L'Homme Riche," adapted from the piece by Dupuy Mazuel and J. J. Frappa. Work is now well in hand on Francis Carco's "L'Equipe," with Legrand, A. d'Esparbes and Jeanne Dirys as leading protagonists. Maurice Level's "Une Brute" is being screened by Daniel Bompard, with J. Signoret (who recently made such a remarkable creation of a new Faust at the Porte St. Martin theatre), Mlle Suz. Bianchetti and Andre Nox, who was seen to such advantage in "Le Penseur" (Gaumont).

WHAT ARE THE SEVEN DEADLY VIRTUES?

Anthony had 'em all—but didn't know it! And his girl turned him down.

"I'll be a sinner," said Anthony. And back stage he went, to meet the shockingest dancer in the shockingest show in town.

What happened then makes the best comedy Washburn has ever appeared in!

Anthony's Seven Deadly Virtues:

1.—He couldn't dance.

2.—He wore a celluloid collar.

3.—He never kissed a girl.

4.—His idea of a wild time was a stroll in the park.

5.—At a pink tea he was a blue funk.

6.—All he knew of life was what he saw through his microscope.

7.—His clothes were shiny instead of his shoes.

With the beautiful dancer, Margaret Loomis, and a Festive Feast of Girls in Gala Attire.

Jesse L. Lasky Presents

"The Sins of St. Anthony"

With BRYANT WASHBURN

From Charles Collins' Saturday Evening Post story. Directed by James Cruze. Scenario by Elmer Harris.

FAMOUS PLAYERS-LASKY CORPORATION

PICTURE PEOPLE'S GRIEVANCES AGAINST LOS ANGELES AIRED

Meeting Called at Chamber of Commerce and Spades Are Called Spades—Charged That Residents Are Condescending—Taxes Unfair.

Los Angeles, June 30.

Representatives of the picture industry last week presented their accumulated grievances against elements and influences in Los Angeles. The hearers who also proved to be friends and advisors were men as representative of business interests as they of picture producing industry. It was a remarkable season of unbosoming. The producers did not use velvet words. They told their story in a straightout way and let it go at that.

The meeting was called by the Chamber of Commerce in its headquarters. Besides the producers, there were bankers, merchants and manufacturers and a number of newspapermen around the table.

The charges were of two kinds; that there is an undercurrent of prejudice in Los Angeles against people engaged in the picture business which crops out in "condescension" the refusal of landlords to rent to them, and the general grouping, in the rent scheme, with babies, animals and other undesirables.

The other count is financial. This includes the matter of exorbitant rents to film people, unfair assessments by the county assessor and higher prices charged by Los Angeles merchants than the public pays. Here are the charges, in more detail, which the meeting brought forth:

1. The county assessor appraises moving picture cameras, light machinery and electrical devices 5 per cent higher than is assessed against other businesses.

2. Many landlords are prejudiced against all persons connected with the picture industry and class them with dogs, monkeys and babies. If they do rent, they charge exorbitantly.

3. Los Angeles stores from which "props" are rented value their wares at 10 per cent above prices to the public.

4. The matter of publicity. If a film actor or actress does something bizarre or is the victim of unfortunate circumstances, the facts are good for a first page sensation, whereas, if the same things befall an ordinary citizen, the story gets an obscure item next to the classified "ads."

5. Furthermore, many people affect an attitude of condescension toward moving picture makers.

On the part of the merchants and other business men present, it was held that the picture producers have not co-operated wit'. them, that the industry had been in the state of disorganization, that the prejudices of some landlords and the outrageous rentals stand for the attitude of individuals and not of the city.

Maynard McFie, president of the Chamber, opened the proceedings with a word of appreciation that Los Angeles is the picture capital of the world. He said he called the meeting because charges had been made against merchants, landlords and others by picture people, and the Chamber wanted to find out the facts, discover a remedy and apply it.

L. J. Loeb, attorney for a number of producers, brought out the complaint on assessments. "I do not know on what theory the county assessor makes the distinction," he said, "but it is a fact, for purpose of taxation he values picture property five per cent higher."

BIG HOUSE WITHOUT POLICY.

A 3,300-seat house is in construction at Jamaica. It is situated a short distance from the William Fox house there and is being built by out-of-town interests.

Speculation is rife as to its policy No announcement has been made.

HAYAKAWA'S NEXT.

Los Angeles, June 30.

Sessue Hayakawa's next picture "The First Born," will be his first under the auspices of Robertson-Cole.

OHIO CENSORS PASS "SOME WILD OATS"

Now in Cleveland for Indefinite Run.

Cleveland, June 30.

The Samuel Cummins feature, "Some Wild Oats," has been passed by the Ohio Board of Censorship and it is being shown here this week at the Grand theatre for an indefinite run. The Board of Censors asked that a few minor cuts be made in the picture, otherwise there was no changes asked for.

"Some Wild Oats" is the feature film shown at the Harris, New York, to segregated audiences and which was ordered to close by the License Commissioner, who later revoked the license of the theatre because the film was not withdrawn. The revocation of the license is pending in court at present. David Podell, attorney for Cummins, started an action against the License Commissioner.

HELEN HOLMES SUES.

Asks $3,000, Plus, of H. M. and Abe Warner.

Helen Holmes, film serial star, is plaintiff in a $3,000 plus interest Supreme Court suit against Harry M. Warner and Abe Warner, picture producers. Miss Holmes' claim is based on a demand promissory note for $5,000 executed April 1, 1920, but which was not satisfied on request a little over three weeks later, excepting for $2,000 which was paid.

Through Thomas & Friedman, the Warner brothers answer with a general denial, but admit the payment of the $2,000, and for a separate defense allege "said note was signed and executed by the defendants involuntarily and under duress."

The details of this alleged involuntary signing dates from Oct. 16, 1919, when Miss Holmes was engaged by the defendants to star in a serial production for a consideration of $10,000, payable in $500 weekly installments, plus a 10 per cent. share of the net profits. The defense continues that Miss Holmes, despite the agreement to devote her time exclusively to this production, did not report at all times desired, staying away for days at certain periods and keeping the director and the supporting cast idle meanwhile, refusing to ride a horse, get her clothes wet et al., until at one stage of the production, prior to completing the finishing touches, she refused to continue work unless made the recipient of the $5,000 note in question, which demand, coupled with the heavy production expense, plus a $35,000 advance publicity outlay, was complied with.

J. Robert Rubin appears for Miss Holmes.

SHOUP'S FRIENDLY WIFE.

Los Angeles, June 30.

William E. Shoup, prominent, and manager of a picture theatre here told Judge Taft he brought his wife to Los Angeles from a small town in Texas because he had learned that she was too friendly with another man.

"All went well for a while," he said. "Then I found this." Shoup held up a picture of his young wife in an abbreviated bathing suit with a man he identified as Rollie Maylew. "I had her watched and saw her go to Maylew's apartment," continued Shoup. "Maylew and I fought and Maylew went to Chicago. Then I received a copy of a letter she wrote to a friend in Los Angeles telling how she was with Maylew there and was going to marry him as soon as she was free."

ASSOCIATED FIRST NATIONAL PLAN

New Distributing Scheme Is Outlined.

Exhibitors are wondering what actually is the new franchise proposition on the part of the First National.

From facts here and there, the Associated First National Pictures, Inc., is composed of all the members of the original First National Exhibitors' Circuit. These members are admitted to be "throwing over" their exchanges to the exhibitors of the United States to form one co-operative organization "for the mutual benefit" of all. To do this the U. S. is divided into territories on the same percentages as the old First National Exhibitors' Circuit percentages.

The total number of shares for the United States is 60,000, with the entire project calling for a capitalization of $4,000,000. Each exchange is incorporated for its percentage of these 60,000 shares. No exhibitor can own more or less stock than the percentage rating of his theatre. No one man or group can ever control this company or sell it to any outside interest, since the controlling interest of the stock is placed in trust with men of national reputation—this, probably, as a greater measure of security. The total franchises sold will only reach the percentage of 100. When these are sold the books will be closed.

Sub-franchise holders comprising this hundred per cent. of the rating will share in the profits of the Associated First National to the extent of their stock holding, while the sub-franchise also gives the theatre for the period of 25 years the exclusive right to show all pictures secured by the Associated, provided the exhibitor lives up to the rules and pays the Association assessments when due. These assessments are the exhibitors' shares of the total rental of the film, and are payable 10 days before play day.

The distribution of the Associated's product under the new selling plan will be carried out with no profit, and the only profit the present franchise owners will make will be upon the stock which they hold in the Associated First National Pictures, Inc. Under this plan it is declared they must all make a profit or none at all.

FINANCING "BIG SEVEN."

Guaranty Trust Advanced Funds to Producer-Directors.

The Associated Producers' Inc., originally known as "The Big Six," and which now comprises seven directors—Thomas H. Ince, Mack Sennett, Marshall Neilan, Allan Dwan, George Loane Tucker, Maurice Tourneur and J. Parker Read, Jr.—is being financed by the Guaranty Trust Co., the finances having been arranged for by Oscar A. Price, its president.

The first payment for preliminary disbursements was this week paid in by the Trust company, amounting to $50,000, and there will shortly be another similar advance made to the concern of something like an additional $150,000.

WASHBURN'S TRAVELING.

Los Angeles, June 30.

Bryant Washburn and wife left here June 29 for New York and sail for London July 10. They will organize their own company in the East and take the organization to the British metropolis to make at least one picture, an adaptation of David Skaats Foster's novel.

Eugene Mullen will direct.

The company is backed by Eastern capital.

MOORE GETS CHOICE SITE.

San Francisco, June 30.

Al Moore, owner of a picture theatre in Berkeley, is reported to have secured the site on Broadway between 15th and 16th streets in Oakland on which he will build a modern picture house. This is the site that was desired both by the Orpheum and Loew interests.

Tippett's Representative Sails.

London, June 30

General Manager Wood (John D. Tippett's film enterprises) sailed on the "Adriatic" June 26 for a visit to America, combining business with pleasure.

SELZNICK CUTTING DOWN AT HIS FORT LEE STUDIO

Many Employes Leave, Some "Let Out," Others Resigning—Releasing Organization Holding Up to Fast Pace—Rose Mullaney Quits.

"What is the next move that Lewis J. Selznick is going to make?"

That is the question that is most often asked in the film business circles the last few days. Saturday the Selznick studios practically closed on all production. More than two score people who were employed regularly in the studios of the company at Fort Lee in the production end are no longer with the firm. About one-half were informed that because of the inactivity at the plant their services would be no longer required and the others tendered their resignations.

The releasing organization of the Selznick brands seems to be making money. The daily gross from that source is said to be approximately $25,000. It is generally figured the distribution overhead of the company stands off about 20 per cent. of this, although the Selznick office claim may be greater than this, for only a few weeks ago the president of the company stated that there was no money in distribution and that in the future he was going to devote his entire energy to producing.

There has been no statement from the Selznick offices regarding the cessation of production, but one of the distribution heads stated a complete reorganization of the producing department was to be effected.

In New York the entire casting department is said to have left the company. Rose Mullaney, who took over the department two months ago, resigned last week. She had formerly been the casting director for Metro on the Coast and was with the Chamberlain Brown office for a long time.

At Fort Lee there was a general exodus in the construction departments, the heads of all being out. A number of assistant directors and camera men were also let out at the same time.

JAZZ MUSIC TAKEN OUT IN PICTURE HOUSE SHOW

Rain of Protests in Cincinnati When Jazzers Are Tried.

Cincinnati, June 30.

Jazz music with pictures has been taboo in Cincinnati as the result of a trial of the hyper-syncopated melody at the Grand opera house during the run of "Jubilo" last week.

McMahon & Jackson thought the jazz boys might possibly go well with the picture, which is about a raggedy tramp. But the public thought otherwise; they wrote letters of protest; the newspaper critics took a fall out of the scrambled harmony, and in the end McMahon & Jackson let the jazz band go.

Now the musicians are jazzing away where they started, at a cafeteria just across the street from the Grand.

MADE CENSOR IN KANSAS.

Governor Says Censoring Board Will Be Reorganized.

Kansas City, June 30.

That the Kansas State Board of Censors, at present composed of three women, is about to be reorganized with at least one man on the board will be welcome news to many of the picture people. For several years the "Puritan" censorship of pictures in Kansas has kept many of the feature films out of the State.

When in this city yesterday Governor Henry J. Allen announced that the board would be reorganized and said: "The new board will have at least one man member. Appointments to replace the two women whose terms have expired may not be for a month. I am looking around. But you may be sure of this, there will be one woman on the board."

CUNARD SERIAL.

Los Angeles, June 30.

Grace Cunard has signed for a 15-episode serial called "The Charm of Guilt," written by herself and Jay Hunt, with Hunt directing. They will commence work in about three weeks.

A $5,000 corporation has been formed for the enterprise by Phil. Cohen, attorney.

MOYER ENGAGED

The engagement of Maria Josephine Magennis, of Paterson, N. J., to Charles Edward Moyer, one of the executives of the United Artists, was announced this week.

Moyer recently won a prize of $1,000 for the shortest short story ever written. It was in nine words.

"CRIMSON DAWN" ORIGINAL.

"The Crimson Dawn," the feature William Moore Patch is preparing for production, is an original production unrelated to the stage play, "The Red Dawn," by Thomas Dixon. There has been some confusion caused by the similarity in titles.

AL ST. JOHN'S OWN COMPANY.

Los Angeles, June 30.

Al. St. John is to sever his business relations with Warner Bros. at the conclusion of the comedy he is at present making.

It is understood the film comedian will form a producing company of his own, capitalized for $250,000.

YUDKIN'S DAMAGE SUIT.

$100,000 Action Against Hatch Transferred.

Herbert H. Yudkin's $100,000 assault and battery damage suit against J. Frank Hatch, the picture producer, was transferred this week from the Supreme Court calendar to the U. S. District Court annals. The principals in the litigation were recently affiliated jointly in several picture producing enterprises.

The complainant alleges he was assaulted by Hatch, sustaining a broken collarbone and other injuries when some differences over the payment of office bills arose. This action was begun last month, and will reach trial in the fall.

Yudkin is the originator of "Screen Smiles," and Hatch heads the J. Frank Hatch Enterprises.

Louis Weinberger is representing the plaintiff.

UFFNER FOLLOWS LEVEY.

George Uffner succeeded Harry Levey as manager of Universal's educational and industrial department. Mr. Levey resigned last week.

The new manager was formerly associated with the Universal's sales staff.

CLEARED OF ASSAULT.

Joseph J. Gleason, picture director, was this week cleared of the assault charge brought against him by Mrs. John Reiber, with whose motor car his collided last winter on a foggy evening.

Judge McDermott directed no assault charge would hold when premeditation could not be established.

Mack Sennett's new five-reel comedy, "Married Life," was booked for last week's showing at the Strand four days before it opened. Its exploitation required an elaborate campaign of publicity, which was handled by E. M. Asher, personal representative for Mr. Sennett.

WILLIAM VANDERLYN
ART DIRECTOR
Hotel Hollywood Hollywood, Cal.

BACKING-PERSONNEL STRONG; NEW CONCERN NOW READING

Will Engage in Distribution and Production Both—Big Men Clearing Way to Join It—Announcement When They Are Free—New Attitude.

It may be safely predicted that a big film producing and distributing company is in the process of organization that will at once assume an important place in filmdom, because of the noted personnel that it will enlist, and also because of its strong financial foundation.

Through the whispered wireless system of the Rialto word comes that the preliminary organization of the new concern has been going on for some time, and that in a quiet way some of the best known film men in the producing and distributing branches have already signified to the organizers their intention to align themselves with the new concern.

It is also said a broader attitude toward exhibitors than that which [illegible] the relationship of [illegible] present big companies in the [illegible] will be the keynote policy of the corporation. Many novel standards of conduct toward the trade will be introduced, it [illegible] and a serious effort made to inspire the exhibitor with more confidence in his future.

An announcement may be forthcoming from the new organization very shortly. It is said the gathering of the proper personnel for the various departments of a well-constructed film producing and distributing company is the only obstacle toward an immediate announcement of its plans, and it is this purpose which leads to the belief that many executive vacancies may shortly occur in the other big companies of the trade.

PREFERRED PICTURES.

Schulberg Likes Name for Producing Corporation.

"A lot of originality was exhibited by the various film concerns in naming their organizations," said B. P. Schulberg this week. He added: "There are Famous Players, Paramount, Realart and dozens of others equally unique, but somehow they overlooked one that I think is better than any of them.

"I have just formed a concern to produce a series of special features commencing in the fall, and have decided to call it Preferred Pictures, the name indicating that the output will be different and more desirable than the general run of releases. If my pictures turn out to be as good as I think the name is, I shall be content."

NAULTY SIGNS GRIFFITH.

Preparing for First Production.

Auburn, June 30.

Cayuga Pictures, Inc., the new $625,000 motion picture production concern at Ithaca is scheduled to begin work within the next few days. James N. Naulty and Gardner Hunting, both of whom were formerly associated with the Famous Players-Lasky Company, and who will assume the management of the new company, have arrived here.

Edward Griffith will be the director assisted by A. F. Barnader, the former having left a $250 a week position with Vita to take $1,000 per here.

The camera men will be William McCoy of New York and Raymond June of Ithaca. Arthur Chadwick, formerly of Interlaken, will be the art director.

PLAYERS FOR "45 MINUTES."

Los Angeles, June 30.

Charles Ray has surrounded himself with a company of players for the picturization of "45 Minutes from Broadway."

Donald MacDonald is taking the part of Tom Bennett, Harry Myers has the role of Daniel Cronin, William Courtright appears as Andy Gray and Eugenie Besserer is cast for Mrs. Dean.

Announcement has not yet been made of the identity of Mary Jane Jenkins, of "So Long Mary" fame and Flora Dora Dean. Ray himself appears as "Kid" Burns.

FICHTENBERG SELLS SHARES IN SAENGER

Gets $400,000 for 40 Per Cent. from Lynch.

New Orleans, June 30.

Herman Fichtenberg has sold his 40 per cent. holdings in the Saenger Amusement Co. to A. Lynch, giving the Lynch concern an interest in practically every picture theatre of consequence from the Virginia Coast to Oklahoma. The Saengers have 65 houses in the South, and just recently opened two theatres in Arkansas, their first in that State.

The sale of a minority interest in the Saenger corporation will not affect it in any way. It may, however, lead to Lynch buying out the Saengers and controlling the film situation South, from the Atlantic to the border.

A guess at such a contingency would not be a bad one. Fichtenberg has been in this city for the past week, winding up his affairs. He has not announced future plans. He received $400,000 for his Saenger stock, $150,000 in cash and $250,000 in notes. Fichtenberg recently sold his stock in Universal for over $200,000.

$7.800 CONSPIRACY CHARGE

Benjamin R. Gerato Recovers Against Mirror Films et al.

After a prolonged trial which was interspersed with a number of interesting legal sidelights incurred by the untimely demise of the presiding Justice Dugro, Benjamin R. Gerato was awarded judgment last Friday for $7,823.50 in his damage suit against the Mirror Films, Inc., Lambart Film Corporation, Clifford R. Harmon, Andreas de Segurola and Harry Lambart.

The complainant charged conspiracy on the part of the defendants to destroy the Lambart Film Corporation and thereby void certain valuable contracts Gerato held with the Lambart people for the sale of their stock.

The defendants denied everything, but with Harry Lambart as witness for the plaintiff the missing details were supplied and the judgment entered.

Justice Dugro presided at the actual trial for ten days up to the jury's verdict. The attorneys for the defense made a motion to set aside the verdict which the presiding justice never survived to render decision on. Justice McAvoy denied the verdict and declared the trial voided, but an appeal by the plaintiff's attorney, Alexander A. Mayper secured an affirmation of the judgment from the Appellate Division.

The defendants have announced their intention to motion for a new trial.

HYAMS COMING EAST.

Los Angeles, June 30.

Leila McIntyre and Johnny Hyams leave for New York today after making a two-reel comedy called "When Money Talks," written by Frank M. Dazey, directed by Thomas R. Mills. The cast includes Ralph McCullough and Willie Robert.

They will return and make more comedies if they secure a suitable release after showing it in New York.

ORA CAREW WITH DE MILLE.

Los Angeles, June 30.

William C. De Mille has signed Ora Carew as leading woman for his Paramount productions. Her first picture under the new arrangement will be "His Friend and His Wife," adapted from a novel by Cosmo Hamilton.

BABE RUTH REALLY SIGNED BY T. W. WALSH

Hast and Cole Interests Both Have Claimed Star.

Thomas W. Walsh, father of R. A. and George Walsh, has signed "Babe" Ruth, the history-making pitcher-outfielder for the Yankees, to appear in a feature picture.

A well known author has been engaged to write a special scenario to meet the exigencies of the "man of the hour" and it is figured by wise film men that the picture will gross over $1,000,000.

Practically every producer and manager has been endeavoring to secure Ruth's signature to a contract for a picture and the vaudeville people have also flirted with him for a route for next season.

Among the film men and managers known to have sought Ruth are the First National, Walter Hast, Robertson-Cole and also a syndicate of bankers. One or two were reported to have signed Ruth.

The price the popular idol will receive for his services before the camera is not given out, but a fair estimate of the amount may be gathered by the fact he refused to fix his name to a contract to pay him $100,000 for such a deal. All the information Mr. Walsh would give regarding the price was that the sum is the largest ever paid a star for a single picture.

EASTMAN TO ENLARGE 3 MILLIONS WORTH

Will Resume Building Operations Despite Costs.

Rochester, N. Y., June 30.

Operations of the Eastman Kodak Company at its five great plants in Rochester are limited only by its ability to increase its facilities, and to increase these facilities the building program for 1919 and 1920 totals nearly three million dollars. How much more money the company might spend on new buildings if building conditions were normal is not known, but it is now the intention of the company to make an effort to finish construction on the buildings under way or authorized. Owing to the unsettled conditions in the building trades, the soaring prices of all kinds of material and the demands of labor, building activities were suspended a few months ago.

The building program for the two years includes an outlay of $2,722,280. During last year construction valued at $1,217,000 was started and permits secured this year so far total $1,505,280. A concrete addition to the camera works costing $350,000, was completed some time ago. Present construction is almost entirely confined to the Kodak Park Works, having an acreage of more than a third of a square mile, over 100 buildings and floor space of 70 acres.

A new chimney is to rise above the park to a height of 350 feet, making three such chimneys, the present two being visible for miles around above the sky line of the city. The chimney will cost $150,000.

UNITED'S QUARTERS.

The fourth floor of the Empire Theatre Building is being overhauled for the United Play Corporation.

This is the new $5,000,000 concern which will handle the output of literary products, past and present, from the cream of Central European talent. It is admittedly a subsidiary of Famous Players-Lasky.

Bad Coat Judgment Affirmed.

The Appellate Division handed down a decision Monday sustaining the $1,000 judgment award to Claire Lenard of the F. F. L. stock company against David Stive.

Through H. J. & F. E. Goldsmith Miss Lenard charged she paid the amount in litigation to the defendant who is a furrier, for a coat.

After wearing it several times and becoming aware of its inferior quality, she entered suit and recovered judgment several months ago.

LOEW HEADS FIRM TO FILM SMITH AND GOLDEN'S PLAYS

Fabulous Prices Have Been Offered for Rights to "Lightnin'" and "Turn to the Right"—Loew Reported Forming $3,000,000 Corporation.

A new film producing corporation has been formed to picturize the plays controlled by Winchell Smith and John L. Golden. Marcus Loew is at the head of the business end and such plums as "Turn to the Right," "Lightnin'," etc., are to be filmed by the new concern.

Practically everybody in the picture industry has made overtures to Smith & Golden for the right to film these plays, one concern going so far as to offer the legitimate managers fabulous sums for the right. Mayflower some time ago made Winchell Smith a proposition to pay him $200,000 advance on "Turn to the Right," a salary of $50,000 to supervise the production and 50 per cent. of the profits of the venture.

Just what arrangements Marcus Loew consummated for these properties is not known, but when asked if it was true that a $3,000,000 corporation had been formed to do these pictures he laughingly replied that such a sum wouldn't pay for the scenarios.

REALART'S NEW SYSTEM —BOOK ALL OR NONE

Franchise Plan in Effect Sept. 1—36 Special Films Ready.

Beginning Sept. 1, Realart will inaugurate a franchise system of booking. The plan includes the production of 36 specials, to be released at the rate of three a month. Exhibitors booking the series must take all or none, according to the plan.

Among the plays to be filmed for the Realart special series are "The Witching Hour," "Sweet Lavender," "Tommy and Grizel," "The Little Clown," "Oh, Lady, Lady," "The New York Idea," "Those Who Walk in Darkness," "Moonlight and Honeysuckle," "The Blackbirds," "Blindness," "Beverly's Balance," "The First Engagement" and "Sweetie Peach."

Realart announced the acquisition of four special features by William Desmond Taylor for the coming year, supplementing the 36 productions issued under the Realart franchise.

The regular franchise pictures are to be made with their six stars—Alice Brady, Mary Miles Minter, Constance Binney, Wanda Hawley, Bebe Daniels and Justine Johnson.

ROWLAND ABROAD.

Before Sailing Metro Head Signs Players.

The departure of R. A. Rowland, president of Metro, for Europe on the "Caronia" last Saturday was not officially announced until the last moment. Variety had the report of his proposed trip several weeks ago, which was denied at the time. All that is now announced is that he went "on Metro business." Rowland was accompanied by J. Frank Brockliss, the English picture man.

Before sailing Mr. Rowland made the following engagements for his organization: Mary Beaton, for the lead in "Strangers Beware," a one-reeler for the Americanization Committee of the Producers' Association; Stuart Holmes to portray one of the important roles in "Body and Soul," a melodrama written by William Hurlbut, film version by Hayden Talbot, in which Alice Lake is to be featured; Florence Turner, a few years ago one of the best known film stars, to support Viola Dana in "Blackmail," which is being picturized from a magazine story by Lucia Chamberlain.

FOUND GUILTY.

Ohio Managers Fined for Sunday Shows.

Findlay, O., June 30.

The Sunday movie controversy of two months' duration ended today when managers of the four theatres here changed pleas of "not guilty" to "guilty" to indictments returned by the Hancock County Grand Jury last week charging them with violation of the State Sunday Amusement Law. Common Pleas Judge William F. Duncan imposed fines of $25 and costs in each case and told them to keep their houses closed on Sundays. Judge Duncan held motion picture shows to be synonymous with theatrical performances.

BOOMING "COUNTY FAIR."

With the return of J. J. McCarthy from Europe in a few weeks hence, he and Tom Mitchell, exploiters of "The Birth of a Nation" will start a publicity campaign for the Maurice Tourneur production of "The County Fair" on a scale never before attempted in the film industry.

Featured in the picture will be Wesley Barry, the freckle-faced kid who came into such prominence with the Marshall Neilan productions.

BIG FOURS BRING $80,000.

Get $20,000 Apiece from Loew and the Money Paid Over.

The management of the "Big Four" is said to have booked its next four releases—one Griffith, two Pickfords and one Fairbanks—over the Loew circuit for something over 100 days for a lump sum of $20,000 apiece, the $80,000 already paid over.

ATTACK PICKFORD PASTOR.

Baptist Convention Condemns His Marrying Her—His Reply.

Buffalo, June 30.

The Northern Baptist convention closed its 13th annual meeting at the Broadway Auditorium last night. One of the important steps taken by the convention was the disciplining of the Rev. Dr. J. Whitcomb Brougher of Los Angeles for having performed the matrimonial ceremony which made Mary Pickford and Douglas Fairbanks man and wife.

A certain group offered a resolution to the convention that Dr. Brougher be expelled from the Committee of Nine, whose duties are to investigate all Baptist theological seminaries, colleges and secondary schools. Several attacks were made against Dr. Brougher for having performed the ceremony, the delegates contending that in marrying divorced persons, and especially those of such prominence, the clergyman had "outraged Baptist sentiment."

Dr. Brougher stated that he believed firmly in the remarriage of some divorced persons, and intended to practice it. He was formerly a pastor in Paterson, N. J., and went from there to Los Angeles. He is a personal friend of Miss Pickford and Mr. Fairbanks.

In the last day of the convention Dr. Brougher turned the tables on his opponents and scored a complete victory, obtaining 200 votes more than those cast for Dr. J. A. Francis of Los Angeles for a place on the committee. This was taken as a complete vindication of the convention at large of the marriage of the two picture stars by him. The resolution that the convention go on record as opposed to the remarriage of divorced persons was tabled.

LOEW CLEARS SITE.

Marcus Loew, Inc., has won all its dispossess suits against the tenants of the property at Broadway and [illegible] street, on which he is excavating for the erection of a new theatre. Within the next 10 days the remaining tenants will have to vacate by order of the court, and there will be no further delay from that source.

Touch the Corn

with Blue-jay and it goes

This is the method which has ended at least a hundred million corns.

It is scientific, easy, simple, painless. It is fast supplanting all the methods which were harsh, uncertain, wrong.

It was invented by a chemist who spent years in corn study. It is produced by a surgical dressing laboratory of world-wide repute.

The method is called Blue-jay. It comes in liquid form or plaster—as you choose.

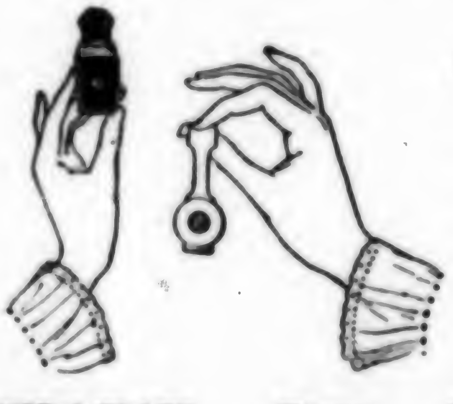
A simple touch applies it, and the corn pain stops. In a little while the whole corn loosens and comes out.

Millions of people use it. They stop every corn ache the moment it appears. Instead of paring and nursing a corn, they end it quickly and completely.

You will do that always when you once try Blue-jay. Then corns will cease to trouble.

Prove this tonight.

B&B Blue-jay
Plaster or Liquid
The Scientific Corn Ender



Liquid or Plaster

Blue-jay comes in both liquid and plaster form. Tell your druggist which style you prefer.

BAUER & BLACK Chicago New York Toronto
Makers of Sterile Surgical Dressings and Allied Products

PRICE 20 CENTS

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription $7. Single copies, 20 cents
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VAUDEVILLE STRIKE COMING

BATTLES OF IRISH REBELLION CAUGHT FOR PROPAGANDA FILM

May Be Launched at Height of Presidential Campaign—Sensational Scenes Held Back by Censor Promised—Other Parts Could Be Made Here.

Arrests, abductions, ambushes, assassinations, the assembling of an army, the gathering of its ammunition, the establishment of courts, mail service, a parliament and the other necessities of government, all under the most romantic and difficult circumstances, blockade running, martyrdom, the mistreating of women in prisons, the escape from British penitentiaries of high political dignitaries, the apprehension of traitors, their trials and dreadful sudden punishments—such scenes as these, according to information from several sources recently come to hand, are to form the principal part of a monster special feature to be released in this country next fall as the main bomb among all the bombs used by the Irish in behalf of their struggle for independence.

Naturally, these pictures have not passed the British censor, and if whispered stories of what actually will be shown are true, they cannot help but draw crowds. Claim is made that despite difficulties and adverse weather conditions, pictures have been caught showing the high lights from the Sinn Fein standpoint of what is going on in Ireland, where the revolting southerners have actually formed a government and are actually conducting a war against what they are pleased to describe as the British "army of occupation."

They are rifling the mails, murdering those whom they call traitors, trying and punishing others who do not obey their commands, and otherwise setting up something between a reign of terror and a desolation they, not the British, call "peace." That they are doing and have done these things there is no reason to doubt.

The Unknown Pictured.

How they have done it and in what manner is a dark secret. The British have not told the story, because, it is said, they do not know it.

Recently, for example, Sinn Feiners kidnapped the British General Lucas. Pictures of him being brought into camp would be an example of what is promised in this feature picture which is planned for launching at the psychological moment in the coming presidential campaign.

Details are lacking entirely. It is

(Continued on page 3.)

BUSINESS SURVIVES STRIKE.

New Orleans, July 7.

The street car strike here has depleted attendance at the theatres, but not enough to eliminate profits.

FAMOUS PLAYERS NOW PLAY BROKERS

Open an Opposition Bureau in Empire.

Famous Players-Lasky Film Corporation are starting a play brokerage concern of their own, which will necessarily be in opposition to Sanger & Jordan, American Play Company and the several other international play brokers of importance. It is understood they have taken offices for that the purpose in the Empire Theatre building and will embark in that field at once.

S. Rachman, the well known European and American impresario and theatrical manager, who has lately been heavily interested in the film business, is understood to be at the head of the new organization. Connected with him is a Mr. Rosenthal, formerly associated with F. J. Godsol's amusement enterprises.

The prime object of the new organization is to keep in closer touch with the film rights to the various legitimate plays to be produced and thus enable Famous Players-Lasky to secure first call on the picture rights to all such productions at as reasonable a price as possible. The new concern will specialize in the American legitimate rights to foreign productions.

FUR THEFT EPIDEMIC.

Detectives Busy in Picture Houses Where Patrons Have Suffered.

There has been an epidemic of summer fur thefts which has annoyed managers in all classes of theatres in the Times Square district of late.

The operation method of the sneaks sounds simple. When a woman patron enters a theatre she often uses the seat adjoining, if unoccupied, to deposit her neck piece and often her pocketbook. The thief seated in a seat directly back on the next row can easily tilt the seat, the fur or pocketbook often sliding through the crevice and into his hands.

Several of the larger picture houses have received so many complaints of thefts that detectives are constantly assigned.

WALK OUT SET FOR OCT. 1

American Artists' Federation (Former White Rats) According to Report Will Call for General Strike in Vaudeville Theatres Unless Demands Are Met—Closed Shop, Abolishment of 10 Per Cent. Commission Among Demands Reported.

DOUBLE SHIFT PLAN

A general strike is to be called in vaudeville on Oct. 1, according to a report emanating from an authoritative source. The strike call, according to the report is to be issued by the American Artists' Federation, formerly known as the "Vaudeville Branch" of the Four A.'s and originally the old White Rats Actors' Union.

The report further states between now and Oct. 1 the American Artists' Federation is to demand a closed shop on all vaudeville circuits, the abolishment of 10 per cent. commissions and that no per-

(Continued on page 7.)

KEYES PETITION VANISHES IN AIR

Actor Pushing the Request to Move Keyes Is Placed.

Chicago July 7.

A petition was being circulated last week by a member of Actors' Equity Association members designed for the eastern heads of the organization. It is not likely that it will ever reach its objective. But Carl Way has a job with "Poker Ranch."

Way was the promoter of the petition, which asked that J. Marcus Keyes, local representative of the A. E. A., be given a post elsewhere—the inference was that Australia or Sweden would please the petitioners. Then suddenly William Boyd left "Poker Ranch" and Keyes' agency announced that it had placed Way to succeed him.

What has become of the paper, which had been signed by about 50 or 60 local members, no one wants to say. Several actors who were loudly talking petition last week are mum about it now. Keyes and Way are lunching together these days.

CENSORSHIP BY REFUSAL SEEN AS SCIENCE MONITOR'S POLICY

William Morris First Theatrical Advertiser to Break Into Boston Publication—Took Harry Lauder—Refused Paramount—No Boosts for Crime.

Without the slightest fanfare or notoriety, the Christian Science Monitor has during the past year adopted the same policy toward theatrical advertising as it has pursued during its career as a publication toward other advertisers.

Here is a unique newspaper published six days a week, with a flat advertising rate of 50 cents a line and a circulation of 87,000, which claims the distinction of having turned down during the last year more than 75 per cent. of the theatrical advertising offered to its columns. Instead of accepting the verdict of its dramatic critics, the Christian Science Monitor sends its advertising manager to see a play before inserting any advertising pertaining to the play.

Specific instances of their refusal to accept contracts for space were told to Variety by a representative who said:

"We cannot accept advertising of any play in which a murder or an immoral topic is utilized. We find that our readers, most of whom are interested in our paper financially and are therefore more than anxious to help our advertisers with their patronage, are good theatre patrons, but they, like the majority of theatregoers throughout the country, prefer to see a wholesome play well acted than a play which makes its bid for popularity by reason of some sensational episode or salacious theme.

Morris First.

"William Morris was the first theatrical manager who succeeded in breaking into the columns of the Christian Science Monitor with a theatrical advertisement. A year ago we accepted his copy for the tour of Sir Harry Lauder, and coincident with that copy we inaugurated a scheme of advertising which might prove profitable to other theatrical managers. Our paper circulates throughout the United States and we printed the entire itinerary of the Lauder tour. Since then we have accepted advertising from the New York Hippodrome.

(Continued on page 3.)

THIS TAX AGENT COLLECTED DIRECT

Act Mulcted Right at Stage Door.

Chicago, July 7.

What must be the last word in tax collections was reported in Chicago this week.

While Grace Ayers and Brother, a roller skating act, were playing a county fair at Mount Vernon, Ill., Sept. 23 to 27, 1919, an internal revenue collector demanded an amusement tax of 10 per cent. on their salary, $125. Miss Ayers protestingly paid the $12.50 and upon her return to Chicago called the matter to the attention of her agent, Ethel Robinson.

Miss Robinson wrote Washington about it in an attempt to have the "tax" refunded. Last week Miss Robinson received a letter from J. L. Pickemps, Collector of Internal Revenue at Springfield, in which he said that the agent who made the collection was comparatively new at the work and was evidently mistaken in interpreting the law, and intimated that the difficulty would be straightened out satisfactorily.

$25,000 FOR 3-INCH SCAR.

Jack Ryan Sues Glass Because of Accident.

Jack Ryan, formerly of the vaudeville team of Ryan and Healey, has brought a legal action for $25,000 against Chas. Glass. The case arises out of an auto accident in Brooklyn several weeks ago, in which Ryan's 10-months-old daughter, according to the papers in the suit, was thrown out of a baby carriage and badly injured about the face.

It is alleged the Ryan baby was thrown 30 feet, the papers further stating the auto driven by the defendant, Glass, left the roadway and crashed up on the sidewalk, hitting the child and its mother, the latter also being slightly injured. The baby, according to medical experts, will carry a 3-inch scar on its face for life as a result of the accident. Phil Brennan is Ryan's attorney. The case comes up shortly in the Supreme Court, Brooklyn.

MARQUIS AS CENSOR.

Montreal, July 7.

The provincial Board of Censorship for moving pictures, which has its headquarters in Montreal, announced yesterday the appointment of M. Rouvey de Salles, a French marquis, who has property interests in Alberta. He is to be president of the board.

TROUBLE BREAKS AT LONDON HIPP

Dooleys Quit De Courville's "Jig Saw."

London, July 7.

Serious trouble with rumors of spats and fights backstage, particularly among the American members of the cast, has broken at the Hippodrome, where Albert De Courville opened "Jig Saw," June 11, his tenth revue at that house.

William and Gordon Dooley have already quit in a huff and great restlessness and discontent is reported generally. Many changes, it is understood, will shortly be made.

Before the show opened Maisie Gay, a London favorite, complained bitterly about the way her part had been cut, and trouble began brewing then.

Others in the cast are Daphne Pollard, Laddie Cliff, the Dolly Sisters, Stanley Lupino, Ben Welch and Phil Lester.

BANISH CAFE MUSICIANS.

Parisian Restaurants Dismiss Orchestras Because of Taxation.

Paris, July 7.

All Parisian restaurants have been musicianless since July 1. The wartime gloom that pervaded the cafes is again in force and no longer may one dance with their meals. The reason is that the new government has promulgated a new set of tax laws, which became effective on the first of the month, under which all cafes where musicians and entertainment are included must pay 50 per cent. of their profits to the nation. This is in addition to a 10 per cent. tax on every individual check. The restaurateurs held a hurried meeting last Friday and came to the decision that they would banish their musicians. There was much protesting on the part of the public since. If a repeal of the law is to be effected the public and the musicians' unions will have to bring it about, as the restaurant proprietors are willing to let the matter go as it now stands.

SUES DE COURVILLE.

Clayton Green Says Manager Broke Contract.

London, July 7.

Clayton Green is suing Albert De Courville for $2,000 for breach of contract.

He alleges that after rehearsing the leading juvenile role in "The Very Idea" he was dismissed by Beurime, who was putting the piece on, at the defendant's order.

PERHAPS TOO LATE.

Paris, July 7.

To succeed H. R. Lenormand's "Les Rates" ("The Lights That Fail") the Theatre des Arts presented a comedy by Nusiere entitled "Les Quatre Coins" which did better than his "Vie est Belle." This new play met with a flattering reception, but comes rather late in the season.

There was a question of removing "Frintjo a de la Voix" from the Gymnase to the Arts, but Doraisne is possibly taking this clever Belgian comedy to the Moncey theatre.

BERNHARDT PRESS AGENTING.

Paris, July 7.

Mme. Sarah Bernhardt has startled Paris by an extremely laudatory advance notice regarding the advent of Ida Rubenstein, the Russian dancer, who is to make her Parisian debut within a few weeks. The dancer gained worldwide notoriety through her jilting of the noted Italian poet, d'Annunzio. She is to appear in a new version of "Anthony and Cleopatra" by Andre Gide.

"BRAN PIE" CLOSING.

London, July 7.

A closing notice has been posted for "Bran Pie" at the Prince of Wales despite continued big business. The notice is regarded as a precautionary measure owing to the serious condition of Andre Charlot its producer.

Ten days after an operation for appendicitis Charlot insisted on leaving the nursing home and going to his own home, resulting in an attack of double pneumonia.

"Passionate Crime" in Fall.

London, July 7.

Irene Van Brugh and Dion Boucicault will produce "The Passionate Crime," a play by Temple Thurston, in the autumn.

"EAST IS WEST" CLOSING.

Notice is Posted Despite Apparent Success.

London, July 7.

Despite its apparent success and the individual scoring of Iris Hoey and the American actor, George Nash, notice has gone up for the closing of "East is West" at the Lyric. London has not bought in on this New York play as was expected.

A revival of "The Squaw Man" will probably replace it.

CLARA BUTT'S TRIUMPH.

Royalties Applaud Her Performance in "Orpheus."

London, July 7.

An enormous audience, including many royalties, attended Clara Butt's operatic debut as Orpheus at Covent Garden.

Miss Butt took twelve curtain calls. The cast was all British, Beecham himself conducting.

GULLIVER DIVIDEND.

London, July 7.

After 11 years the London theatres of Varieties (Gulliver Circuit) has paid a bonus in cash of about 33 pounds on each 100 ordinary shares and the stockholders expect an additional dividend shortly.

The Portsmouth Hippodrome has paid a 15 per cent. dividend this year.

Practically all of the music hall circuits have declared fat dividends this year.

QUEEN'S BALLET OPENS.

Paris, July 7.

The Queen of Roumania's ballet "The Lily of Life," was presented for one charity performance at the Opera, June 30, and was fairly successful. Loie Fuller arranged the dances, her troupe appearing. Paul Turner directed.

RASIMI ARRIVING.

Paris, July 7.

Rasimi, manageress of the Bataclan, with Clavel, revue author, sailed on the Imperator July 3 to visit Charles Dillingham, probably with the idea of arranging to produce French revues at the Globe, New York.

WOMAN WINS PRIX.

Paris, July 7.

Mlle. Marguerite Canal is winner of the French Prix de Rome for music, entitling the winner to the free study of music in Rome for a period of three years. This is the second time a woman has won the prize since it was inaugurated.

DOOLEYS RETURNING.

London, July 7.

William and Gordon Dooley, who went abroad recently to appear in the new London Hippodrome show, "Jig-Saw," sail for home July 10. It is understood they failed to score.

SACHS' MAIDS STRIKE.

London, July 7.

J. L. Sachs, the theatrical producer, had a party of a dozen, or so guests at his magnificent home at Maidenhead recently for the week-end. As they walked into the front entrance his three maids walked out by the back door, declaring a strike.

OPENING AT CASINO.

Paris, July 7.

Maurice Chevalier and the Three Fratellini opened at the Casino de Paris revue July 6, at which time Paulette Duval and the dancer Svetleda ended their engagements.

REVIVING "PEG."

London, July 7.

Laurette Taylor will revive "Peg O' My Heart" for three matinees, July 16, 23 and 30 at the Garrick, the proceeds to go to the Actors' Orphanage and Benevolent Fund. The original cast, as far as possible will be enlisted.

Peggy O'Neil

AT THE

SAVOY THEATRE, London

— IN —

"Paddy, the Next Best Thing"

"Most delightful artist and most charming actress America has sent us since Edna May."

—London Daily Express.

PARIS THEATRES MINUS ALL MUSIC

New Taxes Force Discharge of Orchestras.

Paris, July 7.

The Paris cafes and restaurants are without music, the proprietors having discharged their orchestras because the authorities are applying the new entertainment tax reported in last week's cable, claiming 25 per cent. state tax and 25 per cent. poor rate, a total of 50 per cent. on the gross takings. The authorities allege full taxes are only applicable during meals.

Theatrical managers are also protesting because the Assistance Publique computes the poor rate on the gross receipts according to the seats occupied, without deduction of other taxes and ignoring reduced priced tickets. The managers refuse to disburse the difference, offering to pay into Chancery and meanwhile the authorities threaten to close the doors of the delinquents.

An amendment voted in the Chamber of Deputies July 5, stipulates free admissions are taxable after deductions of state and municipal admission and entertainment taxes.

Taxes are being applied to program, cloakroom and lavatory concessions.

PALACE FOR PICTURES.

Sol Levey Gets House Conditionally for Cinema.

London, July 7.

Sol Levey, owner of the Birmingham Kinema, has purchased the Palace for use as a super kinema, or big special picture house. The price was £175,000, or $1,750,000.

He will spend almost the same sum on improvements.

The house was originally intended for grand opera and had many changes of fortune till the late Charles Morton made it famous as a vaudeville theatre.

PASSPORT FEES RAISED.

Government Advances Cost of Credentials from $1 to $10.

The new government passport regulations which went into effect on July 1 raised the fee from $1 to $9, exclusive of the $1 charge for execution. The cost of a passport therefore is $10.

Passports will be issued for one year, and may be renewed one or times, but they are subject to a maximum validity of two years.

RAILWAY CONCESSIONS STAY.

London, July 7.

Owing to the prompt action taken by the Music Hall Artistes' Railway Association, the railway concessions are all to be retained.

IN LONDON

By IVAN P. GORE

London, June 30.

Some good people are now advocating a chair of Acting at the University of London, and the incorporation, with that august body, of the Academy of Dramatic Art. Academies and schools of acting we have known in plenitude, some good, some indifferent, but mostly bad. After all the best school is the one that turned out Charles Matthews, Barry Sullivan, Osmond Tearle, J. L. Toole, William Mollison, all the Terry family and a few men and women whose names are immortal. The "schools" may turn out cheap supers and small part people, but one never seems to hear of anyone who has graduated in one of them who has "got there."

"Kissing Time" at the Winter Garden, despite the rumors of a summer picture season, will run right through and will only be taken off when it ceases to draw and a new musical comedy becomes a necessity.

To make up for the smallness of the cast, the Drury Lane production of "The Garden of Allah" will employ an army of supers to say nothing of camels and other local color. The staging is promised to be the finest ever seen at the Lane. Box office and libraries report an unprecedented demand for seats.

The new Maltby play, "Such a Nice Young Man," produced at the Apollo on June 17 is full of the humor, cynical and otherwise, that characterizes this author's work. It is anti-Pussyfoot, the "nice young man" being a teetotaller, a cad, a thief and a libertine who takes lodgings with a family and almost makes them "dry" only to meet his Waterloo at the hands of a distinctly "wet" sailor, but not before he has attempted the seduction of the young daughter of the house. That sterling actor Sam Livesey, as the breezy individual who does not believe in going "dry," scores a big hit.

Andre Charlot and J. E. Vedrenne who have both been recently operated on for that popular complaint of the wealthy and successful — appendicitis — are both doing well.

Gertrude Elliott has withdrawn "Come Out of the Kitchen" from the Court and will produce a new play, "The Old House," almost immediately. This is a dramatization of a novel "By Candlelight" and is said to possess a very powerful psychic interest.

Audiences at the Hippodrome are being made the recipients of all sorts of samples, chocolates, scent and cigarettes. These are distributed by chorus ladies, but the unfortunate "gods" do not share in the advertising generosity.

The Income Tax authorities have just covered themselves with glory. They have demanded from the New management, the name of the author of "Othello," his present address and an account of the royalties paid to him.

Percy Burton, for the present at least, has severed his connection with Lowell Thomas, who together with his wife and Operator Chase, will shortly start an Australian tour by invitation of the Commonwealth Government. Thomas's British tour has been enormously successful, but his American trip was a failure.

After all "The Bird of Paradise" will not be seen again in London just yet, Burton having found difficulty in keeping together the cast, which has played in the piece for a year. Meanwhile three touring companies are going strong, and the Tully-Burton combination have options on several theatres for the Parisian production in the autumn.

On top of his other activities Percy Burton is also hunting for a West-End theatre (a week or two ago the "slump" left nine of them empty) for "Keep Her Smiling" with David Miller. This in conjunction with C. B. Cochran. The piece is said to have been enormously successful in Canada and California.

Following the Carl Rosa season, the Lyceum will house the veteran Albert Chevalier with his drama founded on the song which made him famous "My Old Dutch." Meanwhile Walter Melville is busy on some new melodramatic thrillers with which to tickle his audiences.

Other attractions beyond those already announced for the Garden Party will include the Grossmith-Laurillard Winter Gardens Wonder Palace, Sir Alfred Butt's "Grand Slam" which will present a race meeting, the jockeys being from the different beauty choruses. Birdie Courtneys reproduction (with "wet" complete) of Manchesters famous theatrical resort the "Old Slip Inn," and Leslie Henson's burlesque of "Broken Blossoms," which is entitled "Broken Bottles," and features a mysterious "star" Lillian Swish.

Although opinions differ on the value of Louis Anspacher's piece "Daddalums," which Louis Calvert has just produced at Wyndhams after a successful provincial run, everyone is unanimous as to the success of Calvert as the old Scotchman and the piece seems likely to do well as long as it is able to remain at the theatre.

In case that old canard about British antipathy to American plays and players is likely to be resurrected, the following American attractions are doing well in London: "Irene," at the Empire, "One Night in Rome," at the Garrick; "Tiger, Tiger," at the Strand, "Daddalums," at Wyndhams, and "The Man Who Came Back," at the Oxford. Arrangements are also being made for extensive autumn invasions of the provinces with these and other pieces.

Close and Open.

London, July 7.

"Marriage of Convenience" finishes at the Globe July 10. Ruth Draper opens at the Coliseum on July 5.

AMERICAN STAR TO MARRY DIVORCEE

Paris Agog Over Possible Romantic Alliance.

Paris, July 1.

During the last three days your correspondent has heard on every hand recited with the most circumstantial particularity the story that one of the best known American actors starring in the States is soon to contract here a marriage with a beautiful woman who last year obtained a divorce in the French courts. Despite the amazing prevalence of this talk, the boulevardiers are unable to identify the two beyond giving a description of the woman, who is said to be a pronounced blonde of the lovely American slender type of charm.

The story has gained currency because of what may be called its plot. Either the man or the woman —no one seems clear which—has a sister, a woman of singular beauty and ability and of a commanding position, either socially or on the stage. By some she is declared to be an English actress, or at least a woman who has enjoyed the favor of London and is now there. She is said to oppose the marriage on religious grounds, as she is a devoted member of the Roman Catholic Church, and does not approve of any remarriage.

She is said to have opposed the alliance strenuously for some time, and so far to have prevented its consummation. Talk here is that she heard it was to take place in Paris and is prepared to go to great lengths to make it an impossibility. The boulevards are awaiting abductions and scenes and rolling their tongues in prospect.

MATHESON LANG'S NEXT.

London, July 7.

Matheson Lang's next production at the New theatre will be a play by Temple Thurston, based on the legend of "The Wandering Jew."

"YOUNG MAN" FAILS

London, July 7.

Herbert Jay's production of H. F. Maltby's new farce, "Such a Nice Young Man," produced at the Apollo, June 17, is a failure.

ROSA OPERA TO CLOSE.

London, July 7.

The Carl Rosa Opera company season at the Lyceum finishes July 10 and will be followed there July 14 by "My Old Dutch," with Albert Chevalier.

"WHO'S HOOPER" FINISHES.

London, July 7.

"Who's Hooper," after a year's run at the Adelphi, finishes there July 10.

Southern Sync's 10 Weeks.

London, July 7.

The Southern Syncopated Orchestra opened a 10 weeks' engagement at Kingsway Hall, July 5.

"Love Girl" Starting.

London, July 7.

"The Love Girl," a musical farce, will be produced "somewhere on the South Coast" July 19. The cast includes many well-known artists and is destined for the West End.

The Referee, London, May 23, 1920.

The Variety Stage—By Tristram.

"THE WHIRLIGIG" REVUE

As was the case in the first edition of "The Whirligig" one of the outstanding [illegible] of the show was the American [illegible] with its remarkable character study by

CHARLES WITHERS

of the old farmer who is in himself the manager, orchestra, property man and "effects" producer of the barn theatre

LEON ERROL

STILL IN VAUDEVILLE

Direction, H. B. BENTHAM

BIG CAMPAIGN TO SELL LOEW STOCK TO THEATRE PATRONS

Four Million Copies of Prospectus to Be Issued—History of Loew Amusement Enterprises to Be Given One Reel Picture Will Also Be Used.

The Marcus Loew interests will inaugurate a gigantic stock selling campaign on or about July 5, which will take the form of offering shares of Loew's Inc., direct to patrons of the Loew theatres throughout the United States and Canada.

The stock selling drive is to be boosted through a 20 page prospectus printed on high grade half tone paper which will contain a complete history of the Marcus Loew enterprises, their start and development from a store show on 125th street to their present proportions. The book will carry cuts of all of the Loew theatres and pen sketches of those now building and to be built.

In addition the booklet will carry information regarding Metro Pictures, future plans and current studio activities, stars, productions, etc. The prospectus will be given to every one attending a Loew theatre from the date of the drive and continuing thereafter until the amount of stock desired has been sold.

This amount is understood to be $50,000,000. The prospectus besides giving information about the Loew enterprises in general will also carry a history of Marcus Loew, giving in detail what Mr. Loew has accomplished as a showman during the past 14 years. There will likewise be statistics presented showing, for instance, that an average of 9,000,000 people attend the Loew theatres monthly. The daily, weekly and monthly attendance of all of the houses will also be given.

To Use Pictures.

A motion picture of approximately 1,000 feet has been made to boost the drive, and prints are to be forwarded to all of the Loew houses as soon as the stock selling campaign begins. The picture will depict scenes in and around the Loew theatres all over the country. There will also be scenes of the booking office depicting the general mechanics of booking, etc. The picture will generally visualize all matters pertaining to the production and distribution of Metro pictures as well as points of interest connected with the Loew theatres.

The prospectus is to be called "Patrons as Partners." The initial run of the book is to be 4,000,000 copies. This will be increased as found necessary. The prospectus has been in course of preparation for the last 6 months, and represents an outlay of a considerable sum of money. The number and capacities of the various Loew houses and the earning power of each will be contained in the prospectus. This is based on past and current performances.

An estimate of the earnings Loew, Inc., hopes to realize during the coming fiscal year together with other general information of interest to prospective stock purchasers will be included in the prospectus.

CENSORSHIP SEEN.

(Continued from page 1.)

Cohan & Harris and others, but, as I said before, we have rejected infinitely more advertising than we have accepted, notably from the motion picture distributors as in this instance, we require that each film offered must be shown before mention of it can be made in our columns.

Refuse Paramount.

"The Paramount Co. offered us an unusual contract for an advertisement to read simply, 'See Paramount Pictures,' but while they no doubt present many worthy films we were unable to accept the copy without first seeing each film offered under their name."

During the engagements some years ago of "The Lure" and "The Fight" and kindred plays, the New York Evening Post was one of the dailies here to refuse advertising copy. The New York Times also has refused advertising of a play on account of its character, and more recently a certain producing manager who has gained fame with bedroom farces endeavored to place a national ad in the Saturday Evening Post, but it was refused.

PEGGY O'NEIL NOT TO ENJOIN COURTNEIDGE

Now Has New Contract With Manager.

London, July 7.

Peggy O'Neil, who is being starred here by Robert Courtneidge at the Savoy in "Paddy, the Next Best Thing," has issued a denial of the report that she will seek to enjoin Mr. Courtneidge from disposing of the American rights to the piece. It was understood Mr. Courtneidge would hold the piece for Miss O'Neil to play the stellar role in the United States.

Miss O'Neil states she has made a new contract with Mr. Courtneidge by which she continues in London indefinitely, since the success of the play and her own big hit make a long run here inevitable.

Mr. Courtneidge is understood to be en route to New York to arrange an American production immediately, as he doesn't want to postpone the American premiere until next year.

BENEFITS IN CATSKILLS.

Keith Stars Appear at Mental Convalescents' Home.

Through the courtesy of E. F. Albee an 11-act benefit show was given in the Catskills Saturday and Sunday for the benefit of the Home and Farm for Mental Convalescents, which is being fostered by several New York specialists. The Saturday show was held at Monticello and the Sunday entertainment at Fallsburg. The top price was $2, the proceeds amounting to around $2,500.

The show left New York on Friday in charge of Leo Morrison and Harry Lenetska, of the Keith Exchange. Those who appeared were Anna Chandler, Jack Waldron and Arthur Franklin, Smiling Billy Mason and Miss Forrest, Healy and Cross, Jack Edwards, Leo Varvara, Sonia Meroff, Elizabeth Kennedy, Peggy Brooks, Edna Drian and Jaffe. The show was given in theatres in the two towns, there being an afterpiece added for both performances.

SEABURY WANTS HIS $500.

William Seabury, vaudeville actor, is seeking to locate F. Ralph Langsfeld, a scenic artist, who confessed judgment for $500, stating he converted that amount Seabury advanced him on a $544 scenery order last fall.

Langsfeld never delivered any set or rendered any services for the $500, whereupon Seabury brought suit through Julius Kendler and secured a judgment verdict for that amount plus costs.

Langsfeld in the meantime is reported to have left the city without satisfying his legal indebtedness.

LEVIN ON HIS OWN.

Chicago, July 7.

Sam Levin, for the past ten years general manager of Jones, Linick & Schaefer, in fact, resigned this week to go into business for himself, having acquired control of houses in Evansville and Louisville.

Mr. Levin left on the best of terms and was the guest of honor at a banquet tendered him by the firm and the staff.

Norman Field has been appointed to succeed Levin.

Johnny Hughes Producing.

Johnny Hughes (Adelaide and Hughes) has embarked in the producing business on his own book with offices in the Knickerbocker Building. Hughes will specialize in girl acts and tabloid revues for vaudeville. He also plans to produce a revue for the legitimate houses which he expects to have ready by the latter part of August.

JULIANO TRIO
Booked by LEW CANTOR OFFICE

SHEA AND CANADIAN CIRCUIT AGREE

Will Exchange Programs Excepting Headliners.

The long pending co-operation in booking between the Shea's houses and the Canadian United Theatre finally materialized this week, when arrangements were completed whereby the Canadian Pacific Railway Company agreed to furnish the necessary special train service between Toronto and Montreal Saturday night of each week. Heretofore acts going from the former city to the latter could not open until Monday matinee of each week, due to inadequate train service on Saturday night.

Jack Dempsey, booking agent for the Shea Theatres in Toronto and Buffalo, will hereafter co-operate with J. H. Aloz, who works in the same capacity for the Canadian United houses. Acts will move from one house to another intact, with the exception of the headliner. Acts booked by Dempsey for Buffalo will travel to Toronto, Montreal (opening Sunday matinee), thence to Ottawa and Hamilton, receiving two weeks' work at the Shea Theatres and three weeks' booking over the Canadian United Circuit.

The reason given for the special train service is opposition by the Grand Trunk.

ROONEY AND BENT FIGURE.

Promised $3,000 for Hoagland Turn Next Season.

Pat Rooney and Marion Bent will start a four weeks' engagement at the Palace starting Monday in the Carlton Hoagland production turn, "Rings of Smoke." Though it has been a custom to install a summer feature turn for a run at the Palace, the Rooney and Bent booking is the only one listed this season thus far.

The turn has been getting $2,500 weekly this season. Next season's bookings call for an increase, putting it in the $3,000 class. It is said there are few or any other acts routed at that figure. The "Smoke" turn was booked through August, but Rooney cancelled it in order to take a vacation.

Moss Moving Offices.

The B. S. Moss booking and executive offices will be removed from their present quarters in the Broadway Theatre Building to the Palace Building, Section 1. On that date the booking arrangement whereby the Keith Exchange will book all vaudeville thereafter for the Moss houses playing that type of entertainment becomes effective. Moss will continue to operate two or three of his string independently as picture houses, after the Keith booking deal becomes operative.

IRISH BATTLE.

(Continued from page 1.)

presumed that the love story and many of the details will be worked up here. A safe guess is that the distribution will be intrusted to film agencies dominated by W. R. Hearst, the publisher, who has shown personally and in his newspapers keen sympathy with Irish aspirations.

As for the possibility that these hectic and exciting scenes have actually been photographed, it is more than likely, according to wise observers who point out that the value of getting just such scenes must have occurred not only to the Irish themselves, but to enterprising Americans as well.

Possibility Discussed.

"If, for instance," as one man put it, "Sinn Feiners can walk into the King's Inn at Dublin, disarm a dozen Tommies, raid the place and get away unscathed and uncaught, they can get pictures of such scenes, too. But don't forget, they could also fake such scenes and the picture would be just as good as if it were true, especially if Valera and other Irishmen consented to pose and appear in the picture."

Countess Markiewicz, a very charming Irishwoman, who was imprisoned at the time of the famous Easter rebellion of 1916, has complained bitterly of her treatment in British prisons. They could very easily re-enact the scenes she had so often described.

"Whatever way you look at it," another man remarked, "the thing is a possibility, but don't forget we are not yet theoretically at peace, and its distribution could possibly be stopped by the government."

OPERA IN OPEN CATCHING ON WHILE CITIES BID FOR ABORN

Community Opera Tried Out at Forrest Hills Celebration—Plan to Send Stars and Drill Choruses Locally—Orchestras and Bands Increase.

Community opera, a new idea for presenting grand opera in localities which have never before enjoyed it, has been conceived by Milton Aborn and already it is indicated the plan will succeed. The first of the Aborn programs was given in connection with the celebration at Forrest Hills, L. I., Monday in the open air. Sixty voices were employed in the singing of "Cavaleria Rusticana" and "Pagliacci." The chorus and the orchestra from the Metropolitan Opera were used.

Mr. Aborn's plan has been so widely lauded that 30 cities are asking him to supervise community opera, which is for the most part scheduled for the open air. The general idea is for the cities themselves to provide local choruses, with Mr. Aborn supplying the casts and supervising the final work after a local musical master readies them.

Syracuse the First.

The first of the community grand opera events to be given on the regular scale outlined by Mr. Aborn is to be held at Syracuse late in August, the affair to be given under the auspices of the Syracuse Opera Association. There will be 300 voices in the Syracuse festival, and in this case all will be local singers. The event will be held in the stadium of Syracuse University.

Mr. Aborn, together with his brother Sargeant, has long been identified with opera, the brothers having toured a number of grand opera companies under their direction. Milton Aborn is developing the community opera plan individually, and community opera, it is felt, will be one of the greatest forces for the popularizing of grand opera ever attempted here.

More Local Bands.

As a direct result of the war, there are more local orchestra and band movements than ever before. That explains the presence in North and South Carolina of over 50 brass bands in smaller cities which never before boasted of such organizations. The mention of the Carolinas is indicative of the movement for music in every State in the Union.

Already arranged for, following the Syracuse opera event, will be similar community affairs in Atlantic City and Baltimore. Prohibitive cost of operatic stars practically eliminates all cities but the larger centers from offering opera. Costs cut materially in the way of local choruses and the giving of community opera in the open would appear to place opera within reach of nearly every sizeable city in the country.

MORE OPEN AIR OPERA.

Syracuse, July 7.

Syracuse will have its first taste of open air opera July 27, 28 and 29 when "Robin Hood" will be presented by the Opera Association in the University stadium. The association expects that the venture will be popular with Syracuse music lovers and that the 5,000 seats available will be sold long before the opening date.

Prof. Laura VanKuren of the John Crouse College of Fine Arts at the university, is in charge of the production and Prof. Clara Drew is training the chorus. Harry D. Phoenix will direct the 50-piece orchestra.

NEW IDEA IN ACT.

A new idea in vaudeville acts will be offered shortly by Milton Abron. The turn is an all dance routine called "The Block Dance." The idea is taken from the block party customs frequently given in cities. There will be 20 persons in the Aborn act.

Wants a Water Boys' Club.

James McBride, who was one of the water boys at the old Union Square Theatre and who at present is "on the door" at the Palace, is trying to form a club of all the old-time water boys in theatres. Of course the eighteenth amendment has forced a lot of water boys on the market at present, but they won't be eligible to membership.

MARRIED AFTER DEADLY ACCIDENT

Jack Volaire and His Partner United.

Chicago, July 7.

Jack Volaire, vaudeville performer, was married on his death bed last week to Mary Mae McDonald, his partner and fiancee.

They were married in a private ward in a hospital in Champaign, Ill., where Volaire was dying from injuries received in an automobile accident near Champaign Sunday afternoon, while motoring from Burlington to Danville.

Miss McDonald was making the same trip by train and happened to see the accident from the car window. She recognized Volaire in the wreckage, got off at the next station and raced back to Champaign.

When Volaire recovered consciousness he realized that he was fatally injured and suggested that Miss McDonald call a priest and have the marriage ceremony performed immediately.

The Rev. R. F. Flynn, pastor of St. Mary's Catholic Church, of Champaign, answered the call and the couple were married shortly before Volaire passed away.

NICKED ON PULLMANS.

Vaudevillians Making Jump Should Take Care.

Thefts in Pullman cars are reported by vaudevillians playing in the south. While traveling from Louisville to Memphis ten days ago two acts making a jump have complained of being robbed. One of the turns, Billy Brand, was relieved of a gold watch and chain, while Harry and Anna Scranton lost a small sum of money. The wife of a player had $900 safely stowed away in a "grouch" bag but has taken heed and sent the money for deposit in a bank.

Word has been received warning acts to be careful while making jumps. The players believe that the thefts are "inside jobs" and that the sneak thieves wait for nights when actors are paid off. Whether Pullman car employes are implicated isn't known.

CHICAGO DIVORCES.

Chicago, July 7.

Mabel Enk (Mabel McKenna of the McKenna Sisters) was granted a divorce Friday in the Circuit Court from her husband, Jack Enk. The grounds were drunkenness, cruelty and desertion. Miss McKenna will leave August 1 for Providence and New York, to reside there permanently with her parents. W. S. Heffernan represented Mrs. Enk.

Through her attorney, Benjamin H. Ehrlich, Josephine Monderer, a retired vaudeville performer, has filed suit against her husband, Joseph Monderer, in Superior Court. The charges were desertion.

Martha Howard, a chorus girl, filed suit for divorce against her husband, William Howard, charging cruelty.

Appointed Wife's Guardian.

Percy G. Williams, retired vaudeville magnate, was appointed special guardian for his wife, Ida E. Williams, last Friday by Supreme Court Justice Squiers. The appointment of Mr. Williams was in the nature of a legal move by him to protect the dower interest of his wife in a parcel of property owned by Mr. Williams and which he desires to sell. The property is valued at $25,000. Mrs. Williams was declared legally incompetent four years ago. Mr. Williams will invest his wife's dower share for her benefit. Justice Squiers appointed Thomas Mairce as referee to hear evidence and report on the matter.

VALENTINE VOX
Booked by LEW CANTOR OFFICE

IDEAL VAUDEVILLE?

Readers Asked to Submit Opinion.

What is an ideal vaudeville bill? Letters should be addressed to Ideal Bill Editor, 154 West 46th street.

Bills will be printed as nearly as possible in the order received. Programs should be selected with the following points in mind: Eight or nine big-time acts, from acts now playing or having within a year played vaudeville, practical playing, in running order, reasonable financial limitations and variety.

Submitted by 11650 Michigan State Prison:

Will Rogers
Grace Nelson
O'Donnell and Blair
Imhoff Conn and Corinne
Intermission
Keegan and Edwards
Houdini
Bert Fitzgibbon
Winston's Sea Lions

Will Rogers has graduated into musical comedy and picture stardom. The rest of the bill is O. K.

By J. Martin:

Libonati
Harry Langdon Co.
Kranz and La Salle
Erwin and Jane Connelly
Intermission
Swift and Kelly
Harry Carroll Co.
Julius Tannen
Delmore and Lee

A very good sequence of acts, with plenty of variety.

By Austin J. Harrison, Jr.:

Rath Brothers
Masters and Kraft
Bert Baker and Co.
Creole Fashion Plate
Jimmey Hussey and Co.
Intermission
Sophie Tucker and Band
Georgie Price
Ruth Budd
Weekly picture

A good show, but rather expensive. The Rath Bros are not an opening act.

By Sol Rubin:

Enos Frazere
Harry Delf
Arnaut Bros.
Venita Gould
Alan Carr and Co.
Intermission
Creole Fashion Plate
Yvette and Co.
Eva Tanguay
Joe Jackson

Three headliners in the last half. Prohibitive salary figures.

By Morris Zuerin:

Royal Gascoignes
Nelson and Cronin
William Gaxton and Co.
Sylvia Clark
Victor Moore & Co.
Intermission
Bussel and Parker
Kitty Gordon and Co.
Jack Wilson and Co.

A very good show well laid out; also qualifies from the cost angle.

By John Gartland:

Moran and Wiser
Mr. and Mrs. Jimmie Barry
Imhoff, Conn and Corenne
Bailey and Cowan
Mosconi Family
Intermission
Rae Samuels
Pat Rooney's Review
Bert Fitzgibbon
Four Readings

A whale of a show submitted by a layman. Plenty of comedy and variety.

By H. A. Shinn:

Royal Gascoignes
Newhoff and Phelps
"The Lincoln Highwayman"
Eddie Foyer
Wilton Sisters
Intermission
Edward Marshall
Lucille Cavanagh Co.
Williams and Wolfus
Darras Bros.

A couple of dark horses among these entries. Unfamiliar with two of the acts.

By Harry L. Wohl:

Four Readings
Du For Boys
Whipple Huston Co.
Brendel and Burt
Mosconi Family
Intermission
Juliet
Lew Dockstader
Belle Baker
Winston's Sea Lions
The Earles
Nelson and Cronin
Selly Ward and Co.
Rockwell and Fox
Vic Quinn and Co.
Intermission
Hershel Henlere
Val and Ernie Stanton
Avon Comedy Four
Jordan Girls

Two corkers. The second has plenty of comedy. The first is also well laid out.

INSIDE STUFF

ON VAUDEVILLE

About two months ago J. J. Murdock purchased an 18-acre farm at Mamaroneck, not far from his home at Larchmont. Since then he has developed as one of the most intensive and enthusiastic gentlemen farmers in the district. Gardening always was a hobby with him, but with the new farm it is almost a passion. During the summer Mr. Murdock commutes to his office in New York in his yacht, using a taxi from the wharf on the East river. As a rule he reaches the farm about six each evening and dons overalls, leaping aboard a tractor, calling out "let 'er go." He devotes an hour or so each evening in ploughing with the tractor, and after dark plans for improvements. There are already two new green houses on the farm and another has been started. A nearby farmer recently yelled a white fox was roaming the hills close by. Mr. Murdock and his party, along with another, ran the "fox" down, discovering it was a white kitten.

Jack Norworth has a hobby of collecting antiques, but with an ulterior motive, that of retiring from the stage and establishing an antique shop in New York. In his many tours Norworth has picked up many articles. Not long ago he mentioned his business ambition, saying he felt an antique shop would give him more time to himself than the stage.

Along Broadway it is reported a number of people nicked the bookmakers on a tip supplied in the letter Joe B. Elwell was reading when mysteriously killed in his home on West 70th street, New York. The letter was from Elwell's trainer, who wrote, "Be sure to get a good bet down on 'Might Over Right' the next time it starts." They played the tip and came off with tidy winnings.

It looks as though Wellington Cross got in bad with the vaudeville powers through accepting a production engagement from Charles Dillingham. The vaudeville people believe that Mr. Cross purposely cancelled a route he had on the Orpheum Circuit to come to New York and go into "The Night Boat" in the Hal Skelly part. The truth of the matter is that a girl in the act Cross had out refused to proceed with it and he came to New York to replace her. On his arrival here he was seized by the Dillingham management and rushed into the musical comedy. Since he opened in the show last week he has been placed under contract by Dillingham for a new production that is to be made about holiday time.

At the Colonial early this week there was some bantering back stage between Jack Wilson and other players on the bill because of the accidental shooting of Joseph Hack at the Palace, Chicago, recently. When Miss Gordon picked up the revolver to "shoot" the picture villain Monday afternoon there were groups of players in the wings as usual, but they instantly scattered.

When Major L. E. Thompson of the Keith Exchange went to Atlantic City on his honeymoon last week he fondly believed that no one knew his destination. However, Harvey Watkins and E. G. Lauder, two fellow members of the Wolfe Club, discovered it and wired to the shore to Bart McHugh to decorate the Thompson suite with flowers. Bart accomplished the mission, a party of Philadelphia managers awaiting him on the Boardwalk. The latter then induced McHugh to take them to his Ventnor house and give them a "gill." When they arrived it dawned on Bart that in the excitement of the Thompson nuptials he had forgotten that it was his 16th wedding anniversary and he was greeted to a surprise party.

Music Men.

The public auction of the bankrupt Gilbert & Friedland corporation's assets was scheduled for Thursday (yesterday). The Plaza Music Co., one of the principal creditors to the extent of $31,000, offered to accept all the right, title and interest in the bankrupt's assets, excepting the copyrights to "Dance-O-Mania," "Sunny Southern Smiles" and "Mumsy," in full settlement for their claims, but this proposition was not even considered by the other creditors, who thought it unfair to them. The three songs mentioned represent a valuable asset to the bankrupt publishers, considering their admitted merit. Separate bids will be received on these numbers as distinguished from the other assets, such as furniture, stock in hand, other songs, etc.

John L. Lyttle, the receiver, will be in charge at the auction.

Justice Ford in the Supreme Court recently dismissed Mrs. Alice B. Smythe Jay's infringement suit against Chappell & Co., stating he was unable to detect wherein the defendant's publication, "Tipperary," was pirated from the plaintiff's uncopyrighted musical composition, "Yakima Booster Chorus." "Tipperary" is credited to the authorship of Harry Williams and Jack Judge, and was originally published in London by Bert Feldman. Mrs Jay charged she recognized these three men, whose photographs were printed in a periodical after "Tipperary" had attained its worldwide popularity, as having been employed in a song booth at a church fair at the time the "Booster Chorus" was publicly rendered, thus forming the basis of her piracy charges in which these three are involved. Chappell & Co. is the defendant, having published "Tipperary" in this country. Mr. Feldman came to New York last month to testify at the trial. He said neither he nor the authors ever met Mrs. Jay or were ever in Seattle. While there is a certain similarity between both numbers, they are quite dissimilar in other spots.

A notification sent out this week by the receiver in bankruptcy for Gilbert & Friedland said he had received an offer from the Plaza Music Co. to cancel its indebtness against the concern, amounting to $31,000, in exchange for all of the assets of the bankrupt, excepting three songs. The songs excepted are "Dance o' Mania," "Sunny Southern Smiles" and "Mumsy." Included in the assets are all copies of sheet music, office furniture and fixtures. A separate bid, says the notification, will be received for the three songs mentioned.

Jack McCoy, professional manager for Fred Fisher is back at his post after several weeks' absence in Mt. Clemens.

MME. KAHN

"THE THEATRICAL MODISTE"

Sailed Thursday on the S. S. OLYMPIC to inspect and purchase in the European Fashion Mart.

MME. KAHN while in Paris will secure the latest modes and creations for her patrons in the vaudeville, musical comedy and dramatic profession, which she has been catering to for a number of years.

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Pocatello, Idaho, June 29.

Editor Variety:

While playing here at the Auditorium Theatre this week I was informed that there was a performer sick at Lynn Bros.' Hospital. I went over to see who it was and to give a little encouragement, and found that it was Dick Hamlin—The Man in Brown. Dick was operated on for locomotor ataxia on June 12. The doctor said his condition was very bad when he came in, but the old Brown boy is on the mend now and thinks he will be able to leave the hospital by the end of July. His legs are getting stronger and he is more sure of his footing—even did a couple of steps to show he was coming back.

Dick would like to get a line from friend hoofers and others. Address him care Lynn Bros.' Hospital, Pocatello, Idaho.

Billy Morrison.
With California Bathing Girls Co

Mission, Tex., June 20.

Editor Variety:

Can you give me any information regarding the whereabouts of Geo Clinton, sharpshooter?

I am his partner in the act. We went into Chicago for booking the last of April, and decided to quit for a while. George went to Ohio on business and wrote me to meet him the 5th of May in Chicago. The card was from Toledo, Ohio, and since then I have never heard one word from him. I wrote to the chief of police both at Toledo and Cincinnati, and they both answered, saying they had searched the hospitals and he was not there.

He was gassed while in France, also has a silver plate in his head, and becomes unconscious at times, so I am afraid he is sick somewhere, perhaps has a lapse of memory. Of course, I do not know.

Anyway, I want to locate him, as I wish to continue with the act, if he is able to do so. His surname is McHaigh, but he uses Clinton for professional reasons. He is blind in his right eye, caused by being gassed.

Julia Clinton.

Los Angeles, June 17.

Editor Variety:

An article in Variety June 4 regarding Mr and Mrs. Gus Edwards and their various proteges, referred to a promoter who promised Georgie Price a picture contract, and extracted $1,000 from Price to show good faith on Price's part. I submit the following: Although no names were mentioned, my friends and the local members of the picture colony know this article referred to me.

While playing at the local Orpheum in January Georgie Price agreed to have me represent him in securing a picture contract. At no time did he advance a solitary dollar towards my expense in securing such a contract. I devoted considerable time, effort and money in securing a contract which proved very satisfactory to Price. For some reason Mr. Price failed to live up to his end of the contract, and in time he will have ample opportunity to explain to the courts his reasons.

E. G. Elliott.

London, Ont., July 1.

Editor Variety:

Performers wishing quiet surroundings in this town keep away from the Iroquois Hotel.

We all went there and the manager made no concessions in price to us but took in the Flint ball team, and let me say right here they are the noisiest humans the writer has ever seen. The first night we got no sleep at all and complained to Mr. McDonald, who said, "I don't dare to say anything to them, but I'll ask them to be quiet tonight." Last night we were obliged to call the police to stop their language. They got to the switchboard and kept ringing every phone till 3:30 this morning. They wanted to beat up the men who protested against their noise, but it was about 20 to 5, hence their bravery.

We moved out at 3:30 and walked the streets of London, looking for a place to sleep till morning.

I have often wondered why Canadians disliked Americans. The Flint baseball club is the answer.

We are now at the Belvidere Hotel and would advise performers wishing to be quiet to come here.

During all the excitement Mr. Jerry McDonald was not to be found.

Earl Hampton,
Dorothy Blake,
Jack La Follette,
Jack Leonard.

Los Angeles, June 27.

Editor Variety:

Will you help an unfortunate old timer who is having a heart breaking struggle to keep body and soul together? For 34 years I have suffered from locomotor ataxia and am now entirely helpless with absolutely nothing to depend on except a small sum from the Actors' Fund. My helpless condition prevents me from doing anything to earn money and I have a large number of my own compositions on my hands that I am unable to dispose of. I am sure there are many old timers who remember me and who would be glad to help me. Many of the older members of the profession know me and I can refer you in particular to James Gorman.

With great hopes, I am

James Green.

[James Green is one of the old Haverly Minstrels with whom he was interlocutor for 30 years. He is at present living at 123 East Fourth street, Los Angeles, Calif., on an allowance of $6 weekly which he receives from the Actors' Fund, the sum, while keeping a roof over his head, hardly is sufficient to lodge and feed him.]

Oakland, Cal., July 1.

Editor, Variety:

In reply to Mr. Fred Elliott of June 12, will say it gives me great pleasure to inform him and the rest of my imitators that I, Leon Weaver, originated the idea of playing the handsaw in 1894 while working with A. D. Christie's Medicine Show in Rogersville, Mo.

In 1896 I originated the idea of playing a one-string pitchfork, that I am at present using, but I am not your father.

The City of Springfield, Mo., saw and heard me play the handsaw and one string nine years before Springfield had a small time vaudeville house, such as you and Cooper played. We met you on Broadway (New York) last December. Why didn't you ask us then?

Now, I hereby challenge all would-be originators and "act stealers" to prove that I am not the originator and owner of above mentioned material. Now, put up or shut up!

Leon Weaver.

EARL AND EDWARDS
Booked by LEW CANTOR OFFICE

PUBLIC UNWILLING TO PAY PRESENT PRICE FOR MUSIC

Investigator Interviews Sales People to Find Cause of Slump—Public Would More Willingly Pay 20 Cents He Suggests—"Buddy" at Criterion.

The present slump the music business is undergoing shows no signs of abating, although the publishers are optimistic the fall will bring improvement.

The music publisher cannot see why his stuff does not sell despite the continual popularizing campaign he is waging. It is true his 30-cent stuff, which is more or less "natural" hit material, goes some distance, but the more average numbers don't seem to sell as well proportionately in comparison with former years. Discounting the 10-cent song, which means little in the way of profit to any fair-sized publisher, and upon which no effort is concentrated, and is therefore expected to be but modest as a selling medium, he is in a quandary why his better class, higher priced material is suffering so on the sheet music sales end while the mechanical returns happen to be comparatively stupendous.

Canvass Stores.

Instead of arriving at any theoretical conclusions either personal or from the publishers' point of view, Variety undertook to canvass a number of large music selling stores and engage in shop talk with the sales people themselves, the direct connecting link between the publisher and the public, and in this manner perhaps get at the bottom of this slump.

To ask an individual just why he or she does not favor the sheet music sales counter as often with his or her presence as heretofore would no doubt evince one hundred different replies out of the 125 persons queried, for example. Besides, it would not be practical. The salesman, however, like as not picks up some gossip just why people are loath to buy as much music as heretofore.

The general conclusion arrived at by the six store managers and salesmen interviewed was this:

While people are by now accustomed to paying more for an article than a year ago, it seems they do not fancy paying 30 cents, or three times the usual price, for a sheet of music. Fully three-quarters of the 30-cent songs marketed today would have been retailed for 10 cents formerly. This is now a commercial impossibility, with increased office expenses, printing, price of paper, et cetera.

Ideal Price 20 Cents.

No doubt the general public recognizes this, yet they figure the present standard is a trifle too much. From observation and from their knowledge as to what extent a sheet music buyer would care to go, it seems an ideal price would be the average between the 10 and 30 cent marks, or 20 cents.

Only a short while ago people were quite willing to pay 30 cents for a "Sunshine of Your Smile" or "A Little Love, a Little Kiss," or some such international knockout, and even today these numbers sell at from 40 to 60 cents despite their antiquity. True, these are classics which will probably survive a long time, but it shows by way of comparison why something quite average and mediocre does not sell because of the rather steep price.

Some years ago an attempt to establish a 15-cent standard was made, but was nipped in the bud, the main reason being the publishers depended too much on the 10-cent stores. These then, as now, refused to establish a 15-cent precedent, as a result of which the Woolworth stores, for instance, will certainly not sell the 20,000,000 copies of music they have usually averaged. But now, when the publishers have proved they can do without the chain stores, there is no reason why the attempt cannot be renewed.

The 10-cent song is impregnable. The publisher of "Buddy," the best 10-cent seller in the country just now, admits he's not getting much anywhere with it although it will pass or probably has passed the million-copy mark. Still to market a 10-cent number for thrice the amount in order to guarantee a safe profit is liable to prove suicidal. The solution lies in striking the middle course betwixt the two.

EXTRA LAUGHS.

Cooper and Wilson Provide Them When Lights Go Out.

When the electric power for the whole island went out of commission for nearly an hour Saturday night the show at Morrison's, Rockaway, was kept intact and the audience remained seated mostly through clever kidding by Harry Cooper and Jack Wilson. The lights went out just as Cooper made his entrance and a set of ancient footlights was lighted. Cooper had been "stalling" his turn along for 15 minutes when Wilson in the wings noticed that one of the gas jets was minus a tip and thought the flaring might excite some of the women in the house.

Wilson came out with a bar of soap and plugged the jet and started a "season" of ad-libbing between him and Cooper, which lasted for over 50 minutes. Cooper remarked that Jack ought to be a plumber. Wilson replied that he was until he heard Harry Cooper sing. When they ran out of conversation Cooper started in poking fun at Wilson. He said "people shot all around him but missed him." When the electric lighting system was restored the show proceeded, the audience agreeing that it had had many extra laughs provided.

BERNARD WANTS BOND.

Asks McCarthy & Fisher to Put Up $25,000.

McCarthy & Fisher, Inc., defendants in the royalty accounting suit by Felix Bernard, the songwriter, arising over his co-composition "Dardanella," filed a notice of appeal Tuesday of this week, from the temporary injunction entered in Bernard's favor to prohibit the defendant from disposing of the profits of the song and compelling them to put up a $25,000 bond to safeguard the plaintiff's financial interests in the event of a final decision in his favor.

Of the seven suits pending against McCarthy & Fisher, Inc., now known under the new corporate title of Fred Fisher, Inc., this one has progressed the furthest as far as the machinery of the law is concerned and was the first action filed in the now much legally contested "Dardanella" wrangle.

YELL SAVES ACROBAT.

Mount Vernon, N. Y., July 7.

Sam Kee, head of the troupe of acrobats bearing his name, narrowly escaped being seriously injured here Thursday night at Proctor's when the wire he uses to make a descent from the gallery to the stage gave way just as he was about to start. Kee slides by his hair.

A jack holding the wire became loose as Kee was "set" to start. Charles Marceline, of the house staff, probably saved the performer's life. He yelled as he saw the jack loosen and Kee dropped to the floor, rolling into the lower aisle of the second balcony. Outside of being badly shaken up, Kee was uninjured. Had he dropped in the center of the house it would have been a fall of 100 feet.

NOT THE SAME MACK.

The Neil Mack mentioned in dispatches from Long Beach, Cal., as being arrested is not the Mack of the vaudeville hobo team, Alexander and Mack, according to a telegram from the police of that town. Norton Mack, who was playing Pantages there at that time, has also advised that a mistake in identity has been spread abroad.

Lena Little Kills Herself.

New Orleans, July 7.

Lena Little, aged [illegible], the once famous singer, who killed herself July 4 by taking gas, left a note saying [illegible].

JACK MANLEY
Booked on LOEW TIME
By LEW CANTOR OFFICE

INCREASED LOCAL HOUSE TAXES IN K. C.

Orpheum Must Pay $500 More; Legits $750.

Kansas City, July 7.

At a special meeting of the City Council of Kansas City last night, a new revenue ordinance was passed imposing an increased tax on all commercial enterprises. The bill, which is estimated to yield $1,500,000 annually, was caused by the recent decision of the Supreme Court declaring unconstitutional the two-mill police levy.

The amusement interests of this city will be affected by the new ordinance as follows:

Amusement ticket broker, $50.
Amusement parks, $100.
Baseball parks, $250.
Cabarets, $250.
Theatres—Charging 30 cents or less, $200; charging 30 cents to $1.50, $500; charging more than $1.50, $750.
Theatrical booking agents, $75.

Wrestling matches, athletic contests, motor and tractor shows, or concerts, 5 per cent. of the gross receipts.

Circuses charging 50 cents admission, $500 a day; charging less than 50 cents, but seating more than 6,000, $400; charging 50 cents, but seating less than 6,000, $300; charging 25 cents or less, $150.

Under this scale the Shubert and Grand theatres will pay $750, the Orpheum will pay $500, while the motion picture houses will pay 50 cents on each $1,000 of gross business with a minimum tax of $100 a year.

DAVID NINE COMING.

Will Play Heinie Zimmerman's Gang July 17.

Due to the curosity regarding the baseball ability of the House of David nine the bearded aggregation will be brought to this city for a week's engagement with Heinie Zimmerman's Bronx Giants, commencing July 17. The barberless crew attained a world-wide reputation in vaudeville recently and also startled baseball circles by defeating the Chicago Cubs by a score of 2 to 1, after which their star pitcher, Mooney, was offered $25,000 by the defeated Windy City nine. It will be the first baseball engagement of the hair growers in this city. Nevertheless they are holding the favorite side of the betting at 3 to 2.

PLAYS IN RUBBER BOOTS

Milford, Conn., July 7.

Heavy rains and the tide filled the cellars of both picture theatres at Walnut Beach last week. At Henry Reilly's Strand there was about four inches of water in the "pit," where he plays the piano and he was forced to wear rubber boots.

NATIONAL CIRCUIT AGAIN.

Another Meeting to Be Held July 14 in Boston.

The newly formed National Vaudeville Circuit will hold its second managerial convention at the Hotel Touraine, Boston, July 14. This follows the Rochester meeting last week, when 20 managers of theatres from cities in central New York attended. Following the Boston meeting a similar "convention" will be held in Pittsburgh, the object being to assemble the managers of central western houses who have not already signified intention of securing a franchise.

The territory for the new booking circuit now lines up in four zones. They will be New England, New York State, the central west and Chicago. It is claimed that 20 weeks will be booked in the New York state zone, with approximately a similar "book" in the central west.

POLI'S FLOODED.

Rain Flows Even Into the Lower Boxes.

Waterbury, Conn., July 7.

Continued heavy rains here last week caused much damage and many cellars were flooded. At Poli's the cellar was turned into a pool and water entered the orchestra pit on Thursday night last, also making the lower boxes untenable. The musicians retreated into an upper box, however, and the show was given.

LAW SUES HILL AND FEARS.

H. Robert Law has filed a $1,518.27 breach of contract suit against Olive Hill and Peggy Fears, vaudeville artists. The action is for services rendered in building a set for the act. The defendants, through Julius Kendler and Monroe M. Goldstein, state Law promised to deliver the set for their showing at Hurtig & Seamon's recently. He failed to do so by reason of a verbal contract by which the team was to keep $110 of its weekly salary and deliver all over that to Law until the $1,500 was paid off.

Law stated he had no confidence in the turn to that extent, but agreed to come up and review the act. The defense continues he expressed himself in favor of it and promised to deliver the delayed scenery in due course of time, which he never did, for the reason he insisted Hill and Fears sign a written contract giving him the controlling interest in their offering, which was refused.

Gates Will Hold 3,000.

Marcus Loew's new Gates Theatre, now building in the Bushwick section of Brooklyn, originally planned to seat 2,600, has been altered architecturally and when completed in September will have a seating capacity of 3,000, the same as the Metropolitan, Loew's Fulton street house.

The Month's Six Best Sellers

VICTOR

"Oh! By Jingo"
"Nobody But You"

"La Veeda."
"Desert Dreams"

"Alexandria."
"Oriental Stars"

"Who'll Take the Place of Mary"
"Marion."

"Ching-a-Ling's Jazz Bazaar."
"Irene."

"Rose of Washington Square"
"You Ain't Heard Nothing Yet."

COLUMBIA

"Along the Way to Damascus"
"Rose of Mandalay"

"My Sahara Rose."
"Sudan"

"I'll See You in C-U-B-A"
"The Moon Shines on the Moonshine"

"There's a Typical Tipperary"
"That Old Irish Mother of Mine"

"Rose of Washington Square"
"Tired of Me"

"When My Baby Smiles At Me"
"Rose of Washington Square."

30c MUSIC

"Daddy, You've Been a Mother to Me"
"Hiawatha's Melody of Love."
"I'll See You in C-U-B-A"
"Oh! By Jingo"
"Rose of Washington Square"
"So Long Oo Long"

10c MUSIC

"I'd Love to Fall Asleep and Wake Up in My Mammy's Arms."
"Drifting"
"Susan"
"I've Got the Profiteering Blues"
"Lullaby Time"
"Pretty Kitty Kelly"

Variety will henceforth publish this Best Sellers compilation table monthly. It is obvious the numbers mentioned cover a period of thirty days preceding this week. The mechanical issues quoted from the June catalogs of the respective concerns enumerated above are included here because of their regular selling proclivities superceding some of the more recent issues in the July catalogs. In some stores certain records may sell more than others, but this table is as near the average as one may arrive at after canvassing some dozen stores. The same thing applies to the sheet music sales. In the ten-cent music the best sellers vary so often—in fact one may readily say there is no such thing as a best seller in the 10c line excepting possibly "I'd Love to Fall Asleep," because of the minimum publicity campaigns waged in pushing this low priced stuff—that it is mighty difficult to select just which numbers really sold the most on the aggregate the past month. The jobbers themselves vouch for that. Picking the 30c stuff is easier, however.

SNAKE CHARMER NOBLEMAN'S WIDOW

Mlle. Aida Arrives to Enter Vaudeville.

Perhaps the most interesting recent arrival from Europe among theatrical personages is Al Aida, who before the war was counted among the 10 leading dance beauties of the Continental stage. Mlle. Aida hails originally from Copenhagen, where she was born and where she appeared in the ballet at the age of 15, when she took the beauty prize and soon was known in all of the European capitals. She became a specialist and won fame through her remarkable control of large snakes, supposedly untamable but used in some of her dances.

Mlle. Aida's other accomplishments are her skill as an aviatrix, wrestling and boxing, which she learned from an American instructor in Europe, who qualified her as an exceptional athlete and gave her a value for moving pictures, in which she appeared for a time.

Since Aida is shortly to make an American appearance her career during the war is of interest. She is writing a book on her experiences, some of which sounds like the raving of a press agent—but almost anything was possible in war-ridden Europe.

Just prior to the war Aida was married to a well known Russian capitalist, retiring from the stage at the time. About a year ago he was killed by Bolsheviks but she escaped by flying to Helsingfors, being compelled to land there because of engine trouble from a bullet, but she later flew to Sweden and returned to the stage. Early in the war she made a trip to this country with her husband, who was sent by the Czar to purchase supplies, and since that time it has been her ambition to live here.

Aida's husband was an inventor and she brought with her a motor, said to be a new idea for automobiles and highly appraised. One American motor car manufacturer already has offered her $150,000 for the patent, along with a royalty plan. But Aida is ambitious for the motor carrying her husband's name and also feels she could successfully manufacture it herself. She expressed confidence to a Variety representative her ability to raise the necessary capital within three years by stage appearances here, and has commissioned the office of Wirth, Blumenfeld & Co. to place her property. Copper interests in Siberia, bequeathed to her, may also provide capital when Russia becomes normal.

Aida is passionately fond of the snakes she used and carries them with her every place she moves, providing a large trunk for the reptiles. All are boa constructors, although she too uses pythons at times. One of the snakes now in her apartment is 18 feet in length and weighs 95 pounds. She is able to manipulate them because of her unusual feminine strength. During one dance she winds a constrictor around her neck, whirling at the time, which is one of the tricks of control. Aida is lightning fast with her hands and arms, another secret of her ability to control the snakes. Grasped directly back of the head a boa constrictor cannot exert pressure, which is its principal weapon. The foreign star is 28 years old.

TALIAFERRO IN SKETCH.

Edith Taliaferro is to appear in vaudeville in the Keith houses shortly. Miss Taliaferro will utilize a comedy playlet as a vehicle for her vaudeville engagement. She is due at the Palace about Aug. 1, breaking in between now and that date in the outlying houses.

BECK GOING ABROAD.

Martin Beck will tour the European continent in search of novelties for the Orpheum Circuit this fall. According to present plans, Mr. Beck will sail Sept. 1. He will be accompanied by Chas. Feleky, in charge of productions for the Orpheum Circuit.

Temporary Chicago Office
LEW CANTOR
1010 Consumers Bldg.

ORPHEUM.

San Francisco, July 7.

The first half of the show at the Orpheum this week contained nothing but full stage acts, making necessary the use of the motion picture screen as a fill in between the acts. Despite the unusual running order the program pleased a holiday crowd which packed the house Monday matinee.

"Kiss Me," a musical farce with Dorothea Sadlier, Isabelle Winlock and Harry Meyer featured, topped the bill and divided honors with the Jos. E. Howard revue, "Chin Toy," held over from last week. The Howard act practically gathered the hit of the show, there being one new number, entitled "You're a Wonderful Girl," introduced. The "Kiss Me" act has some good lookers in the chorus and they manage to wear several startling costumes, but while the farcical situations created much laughter the act did not finish to strong applause. Dorothea Sadlier as the vamp easily led the others for individual honors.

Eddie Kane and Jay Herman in the next to closing spot held the stage for more than 20 minutes with their ragtime cocktail talk, scoring with gags, songs and dancing. Rosista proved a good feature attraction for the bill, mystifying the audience and scoring a number of laughs through the work of an audience plant who tried to lift her.

John Gardner and Marie Hartman, with their "Vaudeville Vagaries," went over nicely on the strength of the nut stuff and some good comedy talk. The Bush Brothers, on second, registered their usual success with their bounding net act. Eary and Eary held the closing position and presented their acrobatic hoop passing novelty in a manner which held the audience. Barthold's Birds opened the show.

Jack Josephs.

PANTAGES.

San Francisco, July 7.

There are two flash acts on the bill here this week. One is a revue featuring Bob Albright and Fred Ardath and has a chorus of 24 girls, the other is the Langdon McCormick melodramatic spectacle, "Thunder Mountain." The first of these is a rather disconnected girl act, but it proves a box office draw. It is entitled "Broadway Follies," and a special glass runway was constructed down the center of the house for the girls to work on. The act was organized for a summer run at the old Pantages in Los Angeles when the new house there opens. It is not intended for vaudeville. As a matter of fact, it does not fit in vaudeville, and the brief appearance here is but in the nature of a try-out. Ardath's "Corner Store" act, with its paste throwing consuming 16 minutes, had the audience laughing. The only other feature of the turn is Bob Albright's specialty. The McCormick act is a melodramatic story of the Northwest which rather relies on its scenic equipment to interest. It held the audience.

Mabel Harper and Co., in a comedy skit next to closing, registered a big hit. Miss Harper is a clever fat comedienne with an original style and she has a corking comedy routine which is effectively presented.

Winchell and Green are a youthful couple possessing all the attributes for the better houses. The team comprises a cute girl and a nifty youth delivering a singing, talking and dance act, including some familiar business, in a top notch manner. Lohse and Sterling opened the show with the chair balancing on the trapeze, getting applause return.

Jack Josephs.

LOEW'S HIPPODROME.

San Francisco, July 7.

There is nothing pretentious about the first half show here, but, nevertheless, it proves an entertaining program. Charles and Mayme Butler opened rather slowly with the man singing, but once they started their wire walking and jaw hanging work they managed to score. The University scored a hit with popular and comedy numbers. Jeff Healey and Co., in a comedy sketch entitled "A Business Proposal," went over exceptionally well with a most acceptable cast.

Cal Diamond and granddaughter proved a novelty here, getting strong applause appreciation for dance effects and health talk. Bonner and Power were replaced by Jim Halley and Jessie Noble and scored a laughing hit with material credited to Aaron Hoffman. The team finished big with a song and dance closing.

Jack Josephs.

Ruth St. Denis Seen by 4,000.

San Francisco, July 7.

More than 4,000 persons witnessed the programs presented by the Ruth St. Denis Dancers in the Greek Theatre Saturday night.

IN ORIENTAL SETTING.

San Francisco, July 7.

"The Yellow Jacket," by J. Harry Benrimo and George Hazleton, the former at one time stage manager at the old Alcazar, was presented Friday and Saturday at the Carmel Theatre. The Carmel in the open air has been fixed up as a pavilion in a Chinese garden, and from the time the audience entered the ground from their automobiles they were in an Oriental environment. D. W. Willard and Lewis Josslyn designed and put up the set, including a pear tree garden and pavilion. John O'Shea designed the color scheme. The cast included F. R. Bechdolt, Marian Boke, Gordon Davis, Effie MacLean, Herbert Heron, Charles Boke and F. Mosher. Thomas Vincent Cator directed the orchestra.

SCOTT'S OPERA ENGAGED.

San Francisco, July 7.

Frank K. Healy has engaged the Scotti Opera Company for seven performances of grand opera in the Exposition Auditorium beginning Oct. 4. This will be the first company from the Metropolitan to visit California in fourteen years. This city and Los Angeles will be the only cities visited by the company, which includes Antonio Scotti, Orville Harrold, Morgan Kingston, Florence Easton, Marie Sundelius, Marie Chamlee and Evelyn Scotney.

UNIVERSITY GIVING OPERA.

San Francisco, July 7.

Announcement is made by Samuel J. Hume, director of the Greek Theatre, that an elaborate production of Saint-Saens' opera, "Samson et Delila," will be given under the direction of the University of California on Saturday evening, Aug. 28. Julia Claussen, the Swedish mezzo-soprano of the Metropolitan Opera Company, has already been engaged to sing the role of Delila, and John Hand will be the Samson. Paul Steindorff will direct the performance. Selby S. Oppenheimer has charge of the business management.

Stratton Succeeds Dillon.

San Francisco, July 7.

Jack Stratton, recently city editor of the Salt Lake Herald, and formerly connected with the Orpheums at St. Louis and Los Angeles, this week succeeded Jerry Dillon, for the past 14 years press representative at the local Orpheum.

Ed Brower has replaced Charles Fisher, for 12 years doorman at the Orpheum.

DIVORCES ROY CHIDLOW.

San Francisco, July 7.

Mrs Amelia Chidlow, now in New York, was granted an interlocutory decree of divorce last week from Roy Chidlow. The decree was granted on the strength of testimony given by her June 6. She was corroborated by Maud Gerard.

Nelson and Chain Show.

San Francisco, July 7.

Nelson and Chain have been engaged to head a girl show entitled the Nelson and Chain review, following "Frivolities" at the Casino, opening July 18 for a four weeks' engagement in conjunction with Loew vaudeville.

Eltinge in Frisco.

San Francisco, July 7.

Julian Eltinge arrived on the steamer Sonoma from Australia July 6.

NEW INCORPORATIONS.

Equality Photoplay Co., Manhattan; $100,000; A. Morine, P. Wolff, F. MacCarren, 532 East 13th street.

Joan Film Sales Co., Manhattan; $100,000; N. G. Rothstein, J. N. Weber, G. F. Meyers, 33 West 42d street.

Graphoscope Service Co., Manhattan; motion pictures; $63,000; W. J. Scott, C. P. Hall, A. Day, 100 Broadway.

Prudencia Film Syndicate, $5,000,000; William F. O'Keefe, George G. Steigler, E. E. Aberlee, Wilmington, Del.

IRENE OLSEN RECOVERS.

Irene Olsen, ingenue of the Greenwich Village Follies at the Studebaker, Chicago, was out of the cast from Monday to Thursday last week as the result of a severe attack of ptomaine poisoning.

OBITUARY

CHARLES GOODFELLOW.

Charles Goodfellow, who was connected with the enterprises of Nixon and Zimmerman in Philadelphia for 15 years, died suddenly at his home in Atlantic City last week. Mr. Goodfellow was stricken blind about 10 years ago, retiring from theatricals and opening a hotel at Atlantic City with the aid of his wife and daughter. He was 50 years of age.

IRVING MYERS.

Irving Myers, well known to professionals through his membership in the Friars, was drowned Monday afternoon while visiting William Collier at his estate on Long Island. Accompanied by the son of the caretaker of the estate, Myers went clamming. Due to the rising tide their boat drifted away. The youngster stripped to swim after the boat, but apparently got into difficulties. Myers plunged, fully clothed, after the boy as shown when his body was recovered. The boy was also drowned. Myers had recently embarked in the manufacturing of cigarettes.

IN MEMORY OF
BAPTISTE GOLDKETTE
([illegible])
OF BAPTISTE & FRANCONI
Who Passed This Life on June 22, 1920
At Columbus Hospital, Chicago.
Franconi, DeBourg Sisters and
John Goldkette.

James A. Hurley.

James A. Hurley, aged 52, a circus clown for many years, attached to the Barnum & Bailey show as "James Rossi," died after a lingering illness at Bellevue Hospital. The burial took place July 7. He is survived by two brothers, one of whom is appearing in vaudeville.

Clarence Holt.

Clarence Holt died at his home on West 125th street on July 5 after a brief illness. He was a member of the Green Room, Lambs and Players and also of the A. E. A. He is survived by his wife, professionally known as Anne Blancke, Vivian Holt, daughter, and Guy Holt, son.

Tony O'Sullivan.

Tony O'Sullivan, for some time past connected with the Mack Sennett Co., died on July 3 at his home in the Bronx section, New York.

MARRIAGES.

Mae Fisher, known professionally as Mae King (Marty Brooks' "Taking Way" Co.) to Henry J. Hine, non-professional, at Oakland City, Cal. Willa Holt Wakefield was present with Winnie Ward. Flo Morris and Helen Dunham witnessed the ceremony.

Frank "Slim" Kellam was married to Patricia O'Dare July 2 in Philadelphia. They have been appearing as a team in vaudeville. The best man was "Sir" James Dwyer, Miss O'Dare's sister, Gertrude McNulty, being bridesmaid. A wedding breakfast was tendered the bridal party by Bart McHugh.

Flo Hart, widow of the late Fred Belcher, was married to Kenneth Harlan, pictures, in Portchester, June 26. This was a religious ceremony. A civil one contracted on the coast is understood to have preceded it.

Bobby Earle and Miss Gertrude Price were married June 23 at Chattanooga, Tenn., while playing there with "Tid Bits of 1920."

LONEY HASKELL'S BOOK.

Loney Haskell has been commissioned by Joe Hurtig to write the book for the "Big Wonder Show" (Columbia wheel) for next season. Haskell returned to New York Monday, following an eight months' season on the Orpheum time and in the Keith Middle West houses.

GUIDO DEIRO DIVORCED.

Guido Deiro has been awarded a divorce from his wife, May Mabelle Deiro.

Harry Silverman was Deiro's attorney.

IN AND OUT.

Roma and Haney replaced Elsie White this week at Keith's Dayton and Toledo.

BURLESQUE

RENEWS AUBURN LEASE.

Hennessy Gets Auditorium Again—Will Play Legit and Burlesque.

Auburn, N. Y., July 7.

James A. Hennessy has secured a lease on the Auditorium here for another year over four outside bidders who were after the property. The deal was closed in New York with Loeb Bros. last week. A proposal for the outright purchase of the house was turned down in favor of the Hennessy offer.

The town will be a one-night stand for legitimate attractions, with the American wheel shows playing Thursday nights of each week. Burlesque was not tried here until late last season and was decidedly successful. The season is to open late in August.

WATSON WITH PEARSON.

Sliding Billy Switches to the Columbia.

"Sliding" Billy Watson has been signed by Arthur Pearson. Watson will be starred with Pearson's new show "Hits and Bits" on the Columbia wheel next season. It will be Watson's first appearance on the Columbia wheel in several years. Last season Watson's show led the American wheel attractions as a money getter.

SONGS ON PERFUMES.

Being Put Out as Advertisements of Commercial Products.

Popularizing a commercial product via a popular song threatens to become a common practice. Some time ago the "Djer Kiss" Waltzes appeared and proved an effective plug for the w. k. face powder. Already a "Chinwah" and "Mavis" number have been published which also means an excellent advertising medium for these toilet articles.

Fortunately for the public, all these three numbers were meritorious and proved no imposition on the music purchaser but if this practice should become common, as it threatens to, considering the assured publicity revenue involved, it may be taking advantage of the buyer. Instead of paying money for a piece of music with some idealistic sentiment involved he or she will be the recipient of a musical advertisement for a commercial product.

Strouse & Franklin's New Ones.

Willie Mack will stage, produce the numbers and write the book, lyrics and music for Strouse & Franklin's two American wheel shows, "Around the Town" and "Girls of the Follies." In addition to putting on and writing the two shows, Mack will play the juvenile role in "Round the Town."

Orpheum Switching Managers.

New Orleans, July 17.

It is reported here that Sam Meyers, manager of the Orpheum, Los Angeles, will be transferred shortly to the managership of the Orpheum, Minneapolis, and that Manager Raymond of the latter house will exchange positions with Meyers.

Eddie Shafer for Vaudeville.

Eddie Shafer, who resigned as general manager for Barney Gerard recently, will enter the vaudeville producing business, specializing in girl acts and tabs.

"FOLLY TOWN" CLOSING ITS RUN THIS WEEK

Eighth Week at Columbia. Did $6,500 Last Week.

The James A. Cooper production of "Folly Town" will end its run at the Columbia, New York, tomorrow (Saturday) night. This is the show's eighth week there. Last week it played to approximately $6,500, too close to the limit for the show to hold up even on its expense of $3,000 weekly with a 50-50 split of the gross. Monday, with the warm weather continuing, it seemed almost certain the show would close until the opening of the regular burlesque season.

The highest run of any summer show at the Columbia was Jean Bedini's "Puss Puss" production, which lingered there last summer for 12 weeks, only pushed out by the opening of the regular season in the house. The attraction then went over the Columbia wheel, closing the season with the highest total gross to its credit of any of the Columbia attractions.

In 1918 Hurtig & Seamon's "Hello America" remained at the Columbia for eight weeks; in 1917, George Belfrage's "Hip Hip Hooray Girls" lasted but six weeks.

Through the increased admission scale "Folly Town" played to more gross on its exact number of weeks than preceding shows. It goes on the Columbia wheel next season, but whether as played at the Columbia and with the same people has not been announced.

The Columbia will remain closed until reopening for the regular burlesque season, with a supplementary week starting Aug. 16.

GERARD IN CAMP.

Barney Gerard is now at his camp in the Maine woods writing the book for "Follies of the Day" and "Some Show" for next season. Gerard will also revise "Bankers and Brokers," expanding the farce from two to six scenes. "Bankers and Brokers" will be used as the book for "Girls De Looks." Max Armstrong, who replaced Eddie Shafer as office manager for Gerard, will have charge of the Gerard interests until the latter returns to New York July 18.

TWO UNCLE TOMS.

Peck and Jennings, the American wheel burlesque producers, will send two "Uncle Tom's Cabin" shows out next season. One will play the eastern time opening at Schenectady Aug. 23. The other will play the far west and the Coast.

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BOOKS AND PERSONS.

Carl Van Vechten's books have this quality: you may read them, like them or miss in them what particularly interests you, but you cannot escape their charm. It is there, intangible but the most certain thing in this dramatic and musical critic's pages. What this charm consists of is as elusive as the quality itself. Possibly it is the free running English, the continual whipping up of interest with piquing gossip. Or, again, it may be that pleasantest of cultural qualities, the uncertainty that is the most certain thing in the world. By that is meant Mr. Van Vechten's way of declaring his opinions. He is rarely downright or forthright. With soft lamplight he casts shadows and illumination on phases and aspects of a subject till it comes out in its veridic form. We guess at what he sees in it and know that he, as all men should, has examined with an open mind whatever is before him and so seen all of it and in the end come to understand it so far as it is possible to understand anything.

In "In the Garret" (Knopf), his latest book, there is an appeal divided. It is just the sort of volume ladies like leaving exposed on their drawing room tables. Flip open its pages almost anywhere and there is a touch of the unusual, a bringing to view of points obscure that serve well many a mind bounded into weariness by successive dinner parties, and coupled with this value is another, the circumstance that on Broadway there is something fashionable in being a Van Vechten reader. It is the sort of thing Elsie Ferguson would be, or Miss Barrymore. This is his book's divided appeal. This is why "everyone" who calls himself or herself "someone" has bought one or another of his books, or is going to, but this somewhat slighting restatement of a fact is unfair and no more than partially the truth.

To gauge the value of any man, to determine how much deeper he goes, how much more real his attraction than the flaunting banner of his superficial appeal, examine his idea of what you know best. This is easily done in the case of Mr. Van Vechten. He is not unknown to Broadway. He came here as a youth, spent considerable time as assistant musical critic on the "Times," some of it listening to music and more of it, perhaps, listening to Richard Aldrich, met Bob Davis and was praised by H. L. Mencken, served as dramatic critic of the "Press"—in short, went the route. From this journey he has drawn sufficient inspiration and left no mean record of the things most of us have seen. His short monograph on Oscar Hammerstein alone is worth the price of admission to his book. So is his estimate of the Yiddish theatre.

Of Hammerstein he says some of the expected and more unexpected things, and he says them with a feeling for nuance, for grouping of ideas and effect that make of his short epitaph a thing unmatched since Sir J. M. Barrie wrote of Meredith. "Some day, I hope," writes Mr. Van Vechten at the end of a very fine and sincere and illuminating pen picture, "some day I hope his statue will stand in Times Square. He would have liked that." Why Hammerstein would have liked it, the ins and outs of this dead genius' character, fascinating mixture of eccentric magnificence, petty concerns, biting wit and a derringdo that crowded his hours till he limped down the stairs for that last interview and said of Mary Garden that she knew she was greater than the rest, but how much greater she did not know—to all this Mr. Van Vechten bears faithful witness. More distinguished witnessing to the great dead, in fact, has nowhere appeared in print.

THE SHUBERT VAUDEVILLE CAMPAIGN.

Last Sunday a story appeared in "The Sun-Herald" which filled an entire page in which the possibility of the organization of a vaudeville circuit by the Shuberts was fully gone into. The article was a detailed review of the career of the Shuberts from the time that they first entered the theatrical business via the box office of the Weiting in Syracuse. It also contained a list of the "discoveries" of the Shuberts, which would make any insider laugh. But, on the whole it was a good yarn, for the Shuberts especially, if they are figuring a stock proposition and want to get the public behind their proposed vaudeville scheme.

Do the Shuberts really intend to invade the vaudeville field? If so, is it a stock selling scheme they have in mind? The "Sun-Herald" story would seem to indicate this is about the proper guess. If it is, will the public fall for the certificates? Wall Street itself appears to have had sufficient of the amusement field through its experience with the motion picture industry. Can the Shuberts convince the money powers they are capable of conducting a vaudeville war profitably against established institutions such as the Keith Agency, its allies, and the Orpheum Circuit? The mere fact that both the Orpheum and Loew stocks are listed on "the Street" is no reason for one to suppose there is a chance for another flotation, especially for a circuit that is entirely in the air or on paper at this time.

The fact that the opening paragraphs of the Shubert story make mention of the "Advanced Vaudeville" fight and that the Shuberts received their share of $250,000 to remain out of the vaudeville field for 10 years, gives rise to the thought whether or not the proposed vaudeville talk one hears at this time is not more or less of an "easy money" plan. Broadway has unofficially viewed the "talk" for some weeks past in exactly that light.

THE NEXT STEP IN PICTURE PRODUCTION.

Here and there throughout these States one may hear the far faint crowing of fanatical fowl announcing the dawn of new era in motion pictures. And surely it is time for the awakening—the dawn is overdue, in fact; and if the impresarios of our cinema do not arise and go forth to battle, the monetary worm will have been gobbled up by those few producers who are already donning the garments of novelty and advancement.

As we ventured to remark last week, the old-fashioned producers and directors are permitting themselves to be lulled to sleep by a false security and are paying no heed to the undeniable signs of dissatisfaction, to the waning enthusiasm of the motion picture audiences. Despite this lethargy there are growing indications in many quarters that a new epoch of production is at hand. Already there is a breaking up of the impact of conventionality and tradition, there is a rattling of old bones—a throwing overboard of antiquated methods and devices, and a strong creative activity and impulse toward something better and more intelligent, both in the conception and the execution of picture making.

D. W. Griffith started the ball rolling with elaborate spectacles, minimizing drama and accentuating properties. Later on he had the audacity to overthrow the Pollyanna gods of saccharine joy and to film a gruesome story with a tragic ending. This picture will perhaps go down in history as one marking the birth of literary intelligence in the silent drama. It failed, for the moment, as all pioneer enterprises fail, but it marked a protest against cut-and-dried formulas, and its influence is by no means exhausted.

Not long ago George Loane Tucker produced a picture of unusual dramatic projectiousness, which intermingled the crassest realism with metaphysical superstition, and simplified its effects (quite contrary to the accepted stereotyped methods of the directing mandarins) into some semblance of actual life, with the result that the public flocked to the theatres showing it, in almost unprecedented fashion. Its amazing sentimental appeal beckoned them in, but certainly something else held them. A Latin-American, Maurice Tourneur, has also given vent to certain heresies in several pictures which were well off the beaten track, and he even dared produce "Treasure Island" in a somewhat fantastic Urbanesque manner, substituting an atmosphere of artistic unreality for the stock-in-trade realism of marine "locations" along the Southern California coast. These are but flags along the way. Even more Bolshevik in its tendencies is a new company recently organized in Hollywood which at the present moment has under production "The Rubaiyat" of that old drunkard and philosopher, Omar Khayyam.

This new company is making use of a method, just perfected, which, if it succeeds, will go far toward revolutionizing the entire picture industry, for by this method it is possible to do everything that can be done by the present cumbersome means used in producing, and also a vast variety of things which cannot be done in the regulation studios. It makes possible an unlimited number of sets and effects of almost any nature desired, but of far more importance is the fact that it makes artists who are painters not only helpful but absolutely necessary. Here is the danger to those in control of the present situation.

Those in control of the situation today cannot compete with the real artistic talent of the world. Pictures are a new art and the genius that has gone into them has been in its nature the story tellers' genius. These story tellers have spun their yarns against natural backgrounds—realistic settings. What is now coming to compete with them is the genius which understands pictures as the literary men are supposed to understand words, the genius that will project in new and artistic settings previously unguessed or used stories or plots which are the free material of any who care to claim them. An analogous case may be discovered by going back to the Elizabethan age. The plots of Shakespeare were old plots. What made them interesting was the novelty of their presentation, the new and electric and poetic words and symbols that gave them a new life, a new color, a new interest.

This is what the artist will do with motion pictures and by sheer force of genius he will make them count in the scheme of things artistic as they have not counted heretofore. This will be exactly what Shakespeare did for drama, and, incidentally, for England. Drama was looked down on, laughed at, till Shakespeare made it dignified, important. English was not much of a language until after he enriched it. After he had done so, it became the chief tongue on the lips of men, the most serviceable, not only artistically, but commercially, for after he had lived and written no one could afford not to know English just as before his time no one could afford not to know French.

Men act to fulfill a need just as Shakespeare did and the signs of uneasiness and revolution among picture people, all this new and experimental activity, is indicative of the vital need of change and revolution, intelligently conducted. A similar upheaval, as a matter of fact, is going on in all divisions of intellectual and artistic enterprise—in painting, music, literature, philosophy, religion, economics and science. It is called "The Modern Movement," and is in keeping with the very spirit of the times. Those who hold to the old ideas and procedures are doomed to oblivion in pictures, in anything. What the world wants is novelty, something different, something new and whoever gives these things will clean up on the market.

Fritz Kreisler notified the directors of the Chromatic Club of Troy, N. Y., that he will not appear there next year, because of the opposition raised by the Troy posts of the American Legion last winter. The violinist will not appear in any town in the future where there was opposition to his appearances last year.

Frank Joyce, owner of the Hotel Joyce, New York and Tamiami, Miami, has formed a stock company and purchased the Hotel Breakers at Miami Beach. People in theatricals who bought shares in the stock company are Alice Joyce and her husband, James Regan, Jr.; Dave Bender, Francis X. Donegan, Ernie Stanton, Felix Bernard, George Pierce, Charles Senna, Hazel Mann.

TOMMY'S TATTLES

By THOMAS J. GRAY.

The Democratic Convention was such a big hit with the delegates that they held it over as long as they could.

If those Naval Jazz Bands are stationed far away from the race course—Sir Thomas Lipton's "Shamrock" may have a chance to win the cup.

It is now time for the annual newspaper articles, "Managers Say Chorus Girls Are Scarce" and "New York as a Summer Resort."

Some people are still looking for all those theatres the managers built on paper this season. Until the builders verify them, they will come under the head of illusions.

Wonder what became of all those good looking fellows with the nicely pressed trousers, who used to pose for song slides in front of those rose covered bungalows. Do they now work for a living?

Now that the Theatrical Golf Championship has been decided—how about deciding some other championships of the profession—a sort of a show business Olympic games—we would suggest the following events.

Orchestration carrying contests for single women's husbands, against time, from hotel to stage door—best two out of three to decide winner.

Handkerchief throwing contest for acrobats, for height and distance.

Trunk smashing contest for stage hands and railroad porters. Winners to receive a paper loving cup.

High jump contest to music, for black face comedians, winner to be allowed to tell the audience that they are very funny.

"Dixie" and "Yankee Doodle" playing contest for musical acts. A rubber banjo to go to the one who strikes the most blue notes.

"Eddie Foy Imitation Contest" for impersonators. The one who sounds and looks the least like Harry Lauder to be presented with an iron comb and brush.

Royalty collecting contest for authors. The one collecting the most royalties to tell the secret of how they do it.

George Washington sketching contest for cartoonists. Winner to receive the last half of any week in Waterbury, Conn.

Finger snapping contest for Rag singers. Loudest and fastest snapper to be awarded a pair of wooden mittens to keep fingers in good condition.

Endurance contest for song pluggers standing outside of stage doors. Winner to receive a folding camp stool.

Style contest for the best dressed agents in the Family Department. Winner to receive a season's pass to the Grant Street Theatre.

People who write comedy for a living are going to have a hard time writing anything funnier than the platforms written by America' leading political parties.

There's a good thing about Presidential year, you can be promised most anything you want, and a lot of things that you don't want.

As we rush to press "Home Brew" leads the summer lay off league by many Barrels.

VAUDEVILLE WAR COMING

(Continued from page 1.)

former be permitted to do more than two shows a day.

In connection with the two shows a day demand it is understood a plan will be submitted to the vaudeville interests calling for the employment of two shifts of performers in the three and four a day houses. The plan is scheduled to work out so that although a vaudeville theatre may do three or four shows a day a time table arrangement will adjust the bill in such manner that none of the acts do more than two performances daily.

Harry Mountford is the executive secretary of the A. A. F. Last week the Billboard carried under Mountford's signature what purported, according to Mountford, to be his final word for some time to actors outside of the organization. The Mountford article stated in effect that the vaudeville actors not members of the A. A. F. better get inside the breastworks before it was too late.

If a vaudeville strike should come the Actors' Equity would probably not be involved. Although the Equity and the A. A. F. are both branches of the Four A's, it is hardly likely the legitimate branch would take any part in a vaudeville strike.

A man high in the councils of the Equity stated several months ago, when asked whether the A. E. A. would go out in sympathy with the A. A. F. in the event of a strike at any future time in the vaudeville field, that such action on the part of the Equity was remote, but that if a vaudeville strike should ever occur, Equity members would be instructed not to act as strikebreakers, in other words, no Equity member would be permitted by the A. E. A. to appear in vaudeville during the course of a strike in that branch of amusements.

A well-known vaudeville artist member of the A. A. F., but who did not join that organization, having joined the Equity at the time of the legit strike last summer, and a member of the A. A. F. now through having been transferred through the Four A's giving jurisdiction over vaudeville to the A. A. F., is planning to begin a court contest over the right of the Four A's to transfer him to the A. A. F. The artist in question takes the stand he desires to be a member of the Equity, having joined that organization in good faith, but does not want to belong to the A. A. F.

In the event of a strike in vaudeville it is reported numerous similar suits will be started by other vaudeville performers who joined the Equity and were later transferred to the A. A. F.

The strike report states there are two things which will prevent the walkout Oct. 1. The first is that the vaudeville managers accede to the reported demands of the A. A. F. as to a closed shop, abolishment of 10 per cent. commissions and two shifts of performers in three and four a day houses, all of which is unlikely, and second, if the Shuberts and the Keith people or Marcus Loew and the Keith people should become involved in a vaudeville war.

In the event of a competitive war between vaudeville interests it is reported the A. A. F. holds the belief it can play one side against the other and thus obtain the concessions desired from one of the contending parties. The other side would naturally have to follow suit in that case, according to the reported opinion of the A. A. F.

Harry Mountford led the White Rat forces in the vaudeville strike of 1917. The walkout was an awful flivver. It is reported Mountford is extremely anxious to re-establish himself in the eyes of those who criticized his conduct of the 1917 strike.

Just what position the stage hands and musicians would take if a vaudeville strike came off is problematical. Both are affiliated with the American Federation of Labor. So is the A. A. F. The White Rats were affiliated with the American Federation of Labor in 1917 at the time of the strike, but the musicians and stage hands failed to support the Rats at that time.

The dining room of the N. V. A. club house was turned into a banquet hall by the members of the Cheese Club recently, when a dinner was tendered to a number of guests, principally those who handle the advertising of the various theatres in New York. It was divulged the dinner was in reality given by the J. P. Muller advertising associates and that the Muller Agency footed the bill. The Muller Agency dinner has been an annual affair for two years past, the first having been held at Murray's. A vaudeville performance was given by Florence Timponi, Ed E. Ford, Aileen Stanley, Henry Santrey and Band, Vincent O'Donnell and Charles Dunbar.

# FEWER ORCHESTRAS NEXT YEAR DUE TO NEW MUSICIANS' SCALE

Managers Have Doubted Need of Music at Straight Dramatic Shows and Wage Advance Brings Action—One Night Stands Getting More.

Broadway will start the new season with fewer orchestras in dramatic houses than ever before. With operating costs increasing all along the line, managers have increasingly come to regard orchestras as non-essential in theatres playing non-musical attractions and with the granting of a 50 per cent. wage increase to musicians last week, the sentiment crystalized. Immediately following the settlement of the musicians' wage question last week, a number of dramatic house orchestras were tendered "notice" and several managers confirmed the reports of conducting their houses without music.

According to the settlement agreement all managers agreed to grant the increase, but there was no agreement to continue orchestras in any particular house. This left the managers free to continue or eliminate such orchestras. In the dramatic houses the orchestras have numbered from three musicians upwards. One of the musicians' demands was for a minimum of 10 men in such houses, and it is supposed that the managers feared that later seasons might find the 10 men minimum effective if the orchestras were retained.

Higher Road Scale.

After the local musicians' wage increase matter was settled last week the road scale was also given a new schedule, the revision being upward. Starting August 1 road men will receive $65 weekly where week stands are played, while the scale for one-night territory will be $70 weekly. The new scale was arranged at a meeting between the United Managers' Protective Association and the American Federation of Musicians.

The scale for one night touring was lifted over that arrived at for week stands on the road because of the daily rehearsals necessary in the one nighters. For the week stands nine performances are considered a full week. Where there are under nine performances there are to be no extras for rehearsals, but where the full nine shows are played, rehearsals are to be paid for. The rate of pay for rehearsals is $3 for two hours. Because of the increases there is no charge for preliminary rehearsals—that is, rehearsing before going on tour.

Excitement at Meeting.

The excitement at the "strike" meeting of the New York local last week when the new scale was accepted appears to have arisen mostly through a misunderstanding of the communication from the stage hands. This letter advised the local that the stage hands would not go out with the local if a strike was called. As a matter of fact the stage hands could not so act since their agreement is with the national body of musicians (the American Federation of Musicians).

Therefore the "call" of the local on the stage hands could not be accepted. Any such call for support would have to come from the federation itself. The general opinion is that a strike was narrowly averted last week. Although the federation had warned the local that a strike would have been considered "illegal," such a memorandum might have been recalled. From the inside that premise is said to be correct.

COHAN'S NEW OFFICE.

George M. Cohan has leased the house at 227 West 45th street from Ed Margolies, who will improve the structure and outfit it for Mr. Cohan's new offices. An elevator will be installed and the high brown stone steps removed. The agreement calls for turning the house over to Mr. Cohan by July 15, but it is not believed that he will be able to take possession until early next month. The property adjoins the Morosco theatre. It was acquired at the recent sale of the Astor estate and title will be retained for possible use in the erection of another theatre on the block.

HARRIS-BERLIN HOUSE BUILDING

Ground Being Broken Opposite Plymouth for New "Music Box."

Ground will be broken immediately for the "Music Box," the new theatre which Sam H. Harris and Irving Berlin are to build on West 45th street. The site is directly opposite the Plymouth and will be similar in plan, the structure running east and west. The site purchased by Marc Klaw for a theatre is close to the Music Box site, it being to the west of the Harris and Berlin property. Plans called for excavation early in the summer, but work on the Klaw theatre has not begun. There is a dwelling between the Klaw site and that for the Music Box. It is owned by Ed Margolies who refused $10,000 bonus for it from Mr. Harris.

With the completion of the Klaw house the string of theatres along 45th street will extend close to Eighth avenue. It will make the thoroughfare "another 42d street." The two new houses will make six theatres on the block, not counting the Astor which is on the Broadway corner. It is understood that new traffic regulations will be asked for the street. Objection is registered against mail trucks, the heavy trundling of which often disturbs performances. These trucks may be switched out of the theatre district entirely.

WALL STREET PLAY RACE.

Both Brady and Woods Headed for Broadway with Exchange Plots.

Both William A. Brady and A. H. Woods are staging more or less of a race to Broadway with plays dealing with the stock market. The Woods office has the edge at present with "Tomorrow's Price," the Samuel Shipman piece, which has been tremendously successful in Chicago. Brady presented his market play at Atlantic City on Monday night. It is entitled "Opportunity," and was written by Owen Davis. James L. Crane and Lily Cahill are in the cast.

The question is, how soon will Brady try to bring his piece to Broadway and whether or not the Woods faction will figure that the Davis play is of sufficient importance to take the edge off the Shipman offering and try to run Brady a neck-and-neck race to the Broadway barrier.

STANLEY BUYS INTEREST

From Woods—Gets 50 Per Cent. of His Atlantic City House.

The Stanley Co. of Philadelphia has purchased a 50 per cent interest in the Woods theatre, Atlantic City, Woods retaining the other half of the venture.

The house will be devoted to the premieres of the various Woods productions throughout the remainder of the summer and next winter a similar policy will be continued, with pictures filling in the open dates.

PLANS FOR HARRIS.

Although he was supposed to have possession of the Harris Theatre July 1, Harry Frazee has been unable to use the stage owing to the Jane Cowl production being stored there and awaiting the star's return from Europe some time this week. Plans for the coming season at the Harris point to "Oh, My Dear," by Hale Hamilton, with the author and Grace La Rue in the star parts, being the first attraction either late this month or early in August.

Cohan & Harris have been trying to get a show in the house, but Frazee has an interest in "Oh, My Dear."

LEDERER SUED OVER "SOME BABY" RIGHTS

Rosen Claims Illegal Sale for "Angel Face."

An unusual and illegal sale of the original book rights in "Angel Face" was made by Zellah Covington and Jules Simonson to Harry B. Smith, according to the allegation of Irving Rosen, who through his attorneys, Herman L. Roth and Samuel Altman, started action for injunction against the Lederer show, asking that the production be restrained from showing next season until an accounting be made. Rosen claims royalty rights at the rate of 3 per cent. and claims the profits of "Angel Face" for last season were $36,000. The royalty claim there would be upon the approximate gross or around $500,000. Named as co-defendants are A. L. Erlanger, Harry J. Powers and George W. Lederer, producers of "Angel Face"; Harry B. Smith and Victor Herbert, writers of the show, and Covington and Simonson, who wrote "Some Baby," from which book Smith revised "Angel Face."

"Some Baby" was produced by Rosen several seasons ago, running at the Fulton for 26 weeks. Interested with Rosen were William Harris, Jr., and Howard Schnebbe. The papers allege that the production rights of the piece, first called "The Elixir of Life," were sold to the estate of Henry B. Harris, Irene Wallach Harris, executrix, and that the authors in addition to the usual royalties, were to receive half the moneys gained through stock, book and moving picture rights. The show was then assigned to Rosen by Mrs. Harris, and he produced it at a cost of $15,000.

Continuing it is set forth that Covington and Simonson "unlawfully and with intent to violate the agreement," sold to Harry B. Smith the rights for production some time after "Some Baby" was taken off and that Smith and Victor Herbert turned it into the musical "Angel Face."

It is also alleged that the producers of "Angel Face" sold the picture rights to "Angel Face," which, Rosen claims, belong to him, that they received $5,000 for the rights and that he had refused an offer of $2,500 several years ago. It is understood that the picture has already been made by Metro.

From those interested in the case it is said that Smith paid the authors of "Some Baby" the sum of $500 for the "rights" and that in addition Covington was given a role in "Angel Face."

INCREASE O. H. CAPACITY.

Lu Lu Temple Will Add 2,000 Seats to Philadelphia House.

Philadelphia, July 7.

Charles S. Bair, imperial potentate of the Lu Lu Temple of the Shrine, which has the lease of the Metropolitan O. H. here, stated that the seating capacity of the auditorium will be increased about 2,000 before the house reopens. Nothing will be done that will interfere with the production of grand opera there next season. Other plans for the house will not be announced until alterations are completed.

YIDDISH AT BRIGHTON.

Three Days Weekly—Boxing and Wrestling One Night.

Starting three days ending this week, the Brighton Beach Music Hall, under the management of Gleason and Block, will offer Yiddish plays. Samuel Goldenberg, said to be an East Side player of note, will head the shore company which will give different attractions on each night.

If the change of policy is successful it will be continued throughout the summer, playing three days each week. It is planned also to have one night of wrestling and one boxing night, when boxing is finally permitted. The appointment of boxing commissioners will be made after Governor Smith returns from the Democratic Presidential convention at San Francisco.

KLAUBER'S NEXT.

Adolph Klauber this week began rehearsals for his production of "Scrambled Wives," a comedy by Adelaide Matthews and Martha M. Stanley. Roland Young and Juliette Day head the cast.

WELFARE INSURANCE PROPOSED BY ACTORS' FIDELITY LEAGUE

Plan Being Slowly Matured by Officials—Moderate Salaried Players to Be Guarded Against Certain Amount of Unemployment—Building Fund.

The progressiveness shown by officials of the Actors' Fidelity League is marked again through a proposal which compasses the most ambitious welfare plan yet considered by a theatrical organization. The idea is for the league to establish unemployment insurance which would guarantee stipulated premiums to "risks" for a certain number of weeks during the year.

If the insurance plan becomes a reality it will furnish a boon to the moderate salaried players who form the bulk of the organization. Absence of actuatorial data on the number of unemployed players during the various months or weeks of the year calls for the plan to be carefully considered before launching. The generally admitted basis is provided by the summer time, the "slowest" months of the season, but since every production is more or less of a gamble, players may be thrown out of work at any period of the season.

To the stars who are members of the A. F. L., the unemployment insurance bureau might not appeal, but it is recognized both by players in general and managers that there is a capital opportunity for such an enterprise. There is a fairly large percentage of players under contract for forthcoming shows, and in those cases the manager often carries the players by advances in salary. But all such moneys are refunded. Therefore, the proposed insurance scheme would be favorable to both player and manager.

It is not proposed, of course, that the league provide a bureau which would guarantee a player's regular salary. Premiums for such guarantees would be too large to be attractive to the "risks." But it is believed that the payment of a small weekly premium while the player is working, in return for which he or she is guaranteed a sum weekly to tide them over the dull weeks, will work out nicely.

There is little doubt that the plan will take time in order to become effective; that is, a set of conditions will have to be worked out for the benefit of all beneficiaries. For instance, it would need the payment of premiums for at least a full season before the bureau would be in such a financial condition to start lay-off disbursements.

To be considered also is the number of weeks which an artist would be entitled to enjoy the weekly payments. The maximum may be set at 10 weeks, but that could be a matter of the amount of premium paid. It is not the idea of those who conceived the plan to place a premium on laying off, but a protection against that. For that reason the weekly disbursements would necessarily be nominal; that is, a sum or a table of sums, for that matter, which would be considered living expenses.

There would not need to be any fixed period of the season for the enjoyment of subscribers. Should an artist who has subscribed secure an engagement say in the summer time, any privilege due from the bureau could be set for another period in the season when the artist might be laying off.

Carried out along the lines of insurance companies, a fund might be gradually gained which could be applied to other purposes of the subscribers. Granted that the premiums are low, there could be no sense of loss by artists who subscribed, but who did not ask for a disbursement because of having secured consecutive work, since he or she had provided against a possible lay-off. Death benefits could be made a feature. In total, the idea lines up as a new one in co-operative insurance.

CANTON MAYOR BARS CARNIVALS

Action Taken Because of Alleged Misrepresentation.

Canton July 7.

Angered because a general agent of a carnival company playing here last week, it is said, misrepresented the organization, Mayor Herman R. Witter has announced that no more carnivals will be granted permits to exhibit in Canton this season. The Mayor says engagements here will be limited to two a season as long as he is in office.

Two shows have played here this season, The Johnny J Jones Exposition and H. W. Campbells United Shows. Much opposition to carnivals has developed since the visit of the last show.

2 IN CLEVELAND BY K. & E.

Old Euclid Ave. Will House Shows After New Ohio is Completed.

Cleveland, July 7.

Robert J. MacLaughlin has made arrangements with Marcus Loew, who holds the lease of the old Euclid Avenue Opera House for a continuance there of his tenancy during the coming season. This will make certain that the K. & E. attractions will have a house in the city until such time that the New Ohio is completed.

The Cleveland season is to open at the Euclid on Sept. 6, and at present it is hoped that the New Ohio will be in readiness about Oct. 15, but the indications are that there will be hardly a chance of the house opening until about Thanksgiving Day. When it is opened the Euclid and the new theatre will each house K. & E. attractions, with Robert J. MacLaughlin acting as the manager for both theatres.

The new Shubert house in town, the Hanna, which is close by the Ohio, will be completed about the same time, and this will also give the Shuberts two houses here, the Colonial being the present theatre that they book.

The latter theatre is to house Shubert attractions for about another year, when it will be turned over to Drew & Campbell, who will present the Columbia Wheel shows at that house, giving up their present theatre devoted to burlesque. This occurs about the same time that the MacLaughlin lease on the Euclid runs out, and this will leave both sides of the fence with one house each in the town.

BUYS "SEEING THINGS."

Margaret Mayo Takes It From Producers.

Margaret Mayo, who with Aubrey Kennedy wrote the farce "Seeing Things" has bought the show from Wagenhals and Kemper who produced it. The firm had planned to close the piece at the Playhouse last Saturday although no announcement was made. With Miss Mayo taking over the attraction the run was continued, the house boards still holding the names of Wagenhals and Kemper.

The latter's second production since they re-entered the producing field is "The Bat" which will open at the Morosco next month.

Avon Watertown Reopens.

Watertown July 7.

The Avon, Watertown's new theatre, remodelled from the old opera house, will open on Friday, July 2, with the presentation of "Everywoman," a feature film, and special novelty acts. It has been found impossible to open the new playhouse with a road show of any exceptional merit, and rather than stage a second rate production at the opening offering, the management has decided to bring a top-rate motion picture production for the opening number.

COLLECT FROM "HONEYMOON."

Chicago, July 7.

Arthur W. Walker, musical director, and his wife, Neola Newton, one of the principals with "Honeymoon, Ltd.," were rendered judgment for $500 in an attachment suit against Edw. Rosbaum and John P. Kirk, managers of the show. The suit, which was settled at Rensselaer, Ind., was for back salaries.

BROADWAY REACHES LOW EBB WITH JULY STILL BAD MONTH

Influx of Theatre Goers Should Begin in August—"Follies" Still Remains Top of the Heap—Weekly Gross $35,000—Other Business—Shows Out.

Broadway reached low level in business last week and box offices are still feeble, there being no recovery from the hot spell and the exodus to the resorts over the Fourth of July holidays. Box office history shows the month of July to be the worst of the twelve months with no exception marking the current summer season. A gradual increase in takings is due starting about the middle of the month when the annual influx of buyers begins and by early August business should be brisk. That is one feature attractive to the producers of the first flock of next season's attractions which are due in then.

The number of attractions in New York too appears to have about reached a minimum, and the list should measure a full score for the next three weeks. Two openings for the week practically counterbalanced last week's withdrawals which were three in number—"Fall and Rise of Susan Lenox," 44th Street; the Irish Players, 39th Street, and "Scandal," Shubert. The latter show was ordered closed at the last minute and left the Shubert dark for the first time in several seasons during the summer. "Seeing Things" did not stop at the Playhouse. The piece changed ownership, Wagenhals and Kemper withdrawing, and Margaret Mayo with others interested plan continuance of the farce.

The week's new attractions were "Buzzin' Around," which bowed into the Casino on Tuesday, and the two revues at the Century Promenade which opened Thursday. The former offering is Will Morrissey's and is regarded as having only a fair chance. Two closings were listed for the current week up to Wednesday, they being "The Hottentot" at the George M. Cohan, and "As You Were" at the Central. The latter attraction "nose-dived" last week, and that brought about a change of heart by the management for a summer run. The house goes dark for the present. The Cohan will remain lighted, getting William Rock's revue, "Silks and Satins," next week, when too George Lederer's "The Girl in the Spotlight" reopens the Knickerbocker.

The "Follies" is running at the head of the list in demand and takings, establishing a new record for the New Amsterdam with a $35,000 weekly gross. "Cinderella on Broadway" at the Winter Garden is also playing to excellent business, so that both major summer revues appear running true to "dope." There appears to be a liberal supply of "Follies" seats at 50 cents advance over the box office, but the filing of bonds by the several brokers failed to stop fancy prices. One of the outlets of the agencies for "big money" is the considerable number of clubs, who have a ready supply to members "at a price." There can be no check by the show management on such distribution, even if any attempt is made to keep tabs on the outright sales in the agencies.

About half of the musical shows gave extra performances on Monday afternoon, cancelling the regular Wednesday matinee. Among them were "Irene" at the Vanderbilt and "The Night Boat" at the Liberty (the star musical holdovers) and "Cinderella," all three getting an excellent play. White's "Scandals" was off a little last week for the first time at the Globe, but is due for a smart come-back this week. "Honey Girl" breezes along at the Cohan and Harris, and "Lassie" at the Hayes is the sole survivor of the group of 44th street theatres. The only other house operating on that thoroughfare is the Little, which reopened to handle "Foot-Loose," which moved up from Greenwich Village. It started off fairly, but is running on a week to week basis as are others.

"Lightnin'" and "The Gold Diggers" are clearly the stellar non-musical holdovers, with "Abraham Lincoln" a good third but with the others nowhere in sight. "The Storm" is listed to continue, but may be withdrawn before the end of the month through insistence of the cast for a vacation, as the piece opens its tour in Chicago next month.

Pictures finally made their bid for summer tenancy of several legitimate theatres. The Astor lit up with "Captured by Cannibals" while the 44th Street will get "Way Down East," but the showing does not start until August.

Despite the dull going there are six buys running the brokers handling "Honey Girl," "Scandals of 1920," "The Night Boat," "The Gold Diggers," "Follies" and "Cinderella on Broadway." The only "smash" attraction not included is "Irene," which never had a "buy" in the agencies. Cut rates list "Florodora," "The Hottentot," "The Storm," "Foot Loose," "Seeing Things," "Buzzin' Around" and "Jane Clegg."

DISCUSSIONS AT C. M. A. MEETING

Local Confab Debates Stage Hands Question.

The Central Managers' Association, comprising the one-night stand managers of the country, are meeting this week to take up a numment before the regular season opens. On Wednesday they elected new officers. Some 80 managers, showing a representation of managers from Maine to California are present.

One of the principal topics of discussion the early part of the week was the regulation of the number of stage hands demanded by travelling attractions when they start on tour and which is not necessary when the show is cut down and in good running order.

When a show starts out the carpenter with the attraction sends out a yellow card giving the number of stage hands required and this number is adhered to for the remainder of the season. This is of no particular benefit to the attraction when the show can be handled by less men, serving only to reduce the profits of the theatres and making it an inducement to the house to play pictures rather than attractions.

The idea proposed is for the attractions to use only as many stage hands as are absolutely necessary, not alone to avoid unnecessary expense, but owing to the difficulty of securing sufficient stage hands in many towns.

The subject of baggage transfer was also discussed and it was proposed to have the managers seek to secure a more reasonable rate from the local transfer companies or else have the house organize its own baggage hauling company.

The Touring Managers' Association of the United States and Canada, which is co-operating with the Central Managers' Association, sent a petition to the railroads protesting against the proposed ruling to charge 15 additional tickets for a baggage car, and it is understood the railroads have weighed the matter and practically decided to adhere to the old rule of furnishing a baggage car with 25 tickets.

MARTIN RETURNS HOME

Missing Theatre Manager Visiting in Toronto.

Syracuse, July 7.

Francis P. Martin, local representative of M. E. Wolff, in charge of the Empire theatre here, returned to this city last Saturday from a trip to Toronto. Failure of Mr. Martin to take his friends into confidence resulted in the report to the police that the well known theatrical manager was mysteriously missing.

A. C. Robinson of the Klaw and Erlanger offices in New York city is temporarily in charge of the Wolff interests at the local theatre.

At the residence of Mr. Martin reports that he had been displaced as local representative were denied.

JOLSON SIGNS TO STAR IN FILMS

Will Also Produce Five Shows Next Season.

Al Jolson, accompanied by Jack Hughes, arrived back in New York Tuesday morning after a nine weeks' vacation which took him to Honolulu. Most of the trip, however, was devoted to visiting on the coast, the star dividing his time between San Francisco and the picture belt around Los Angeles. He will start the season with "Sinbad" reopening in it Aug. 27 at Saratoga and appearing in it until January when he will be starred in a new show at the Century.

The Los Angeles visit was combined with business and while there Jolson signed a contract to appear in the filming of "Excuse Me." The details have not been disclosed, but it is reliably reported that the figure to be guaranteed the star is the largest ever paid to a single player for a single feature. He inspected a number of the large studios on the coast and studied picture technique for future use.

In Frisco Jolson was offered $10,000 for one concert during the Democratic convention but was forced to decline, his contract with the Shuberts prohibiting such appearances. One enterprising Frisco talking machine merchant had Al's picture in the papers daily while there, with the advice that anyone wishing to hear him sing should call a certain number on the phone. That man cleaned up in the sale of Jolson records.

In addition to his stage appearances next season Jolson will enter the producing field, having one or two associates. Five plays are already chosen. One is a farce, one a serious drama and there will also be a novelty operetta.

Jolson looked the picture of health on his return. His voice is in excellent shape and he gained 15 pounds in weigh.

"RICHARD" POSTPONED.

"Little Old New York" Comes to Plymouth August 25.

Although the plans for the reopening of the Plymouth are fairly well set and it is definite that John Barrymore will again be seen in "Richard III," it is understood that the star will not reappear until November. This will bring Sam Harris' "Little Old New York" to the Plymouth as the first attraction, it being due to open August 25. Next door at the Booth "Not So Long Ago," which like the Harris-Hopkins piece is a period play, was brought in at the start of the summer and will continue there until next month.

"Little Old New York" in the event of it scoring may be continued at the Plymouth after the reopening of "Richard," which will be given but four performances weekly, since Arthur Hopkins plans for a lighter attraction to play the other portion of the week along with "Richard."

CANTOR LEAVES FOLLIES.

To Star in New Ziegfeld Show in Short While.

Eddie Cantor is out of the "Follies," having been in the show only the first week. The spot in the program which was marked "a surprise" has been eliminated. Cantor was not satisfied with his position in the show and claimed he was caught at a disadvantage by the sudden call for his appearance, since he had no opportunity to prepare a routine of new material.

Cantor will shortly start rehearsing on a new musical show which Flo Ziegfeld, Jr. will produce. The comedian is to be starred in the new show.

FAIR'S BIG BUSINESS.

Chicago, July 7.

The Canadian Fairs, booked by Ed Caruthers, of the United Fairs Booking Association, opened their season last week at Calgary, Can. The Calgary Fair reports the biggest business in the history of the Canadian Fairs. The remarkable business is ascribed in part to the fact that a great many American tourists are spending their vacations in Canada this season instead of at the usual State resorts. Canada is not so dry.

CANADIAN COPYRIGHT LAW DELAYED BY LABOR'S ACTION

Interests Think a Qualifying Clause Necessary Guarantee in United States Same Conditions as Would Be Required of Canadians—To Stop Play Piracy.

Ottawa, July 6.

It was known as early as last week that the new Canadian copyright law would not be introduced in Parliament before adjournment. The reason was expressed as opposition to the measure by certain labor interests until a qualifying clause should be inserted, and it was explained that the opposition was against any enactment which did not directly burden the United States with the same conditions as required of Canadians in the United States.

There may be anti-American sentiment in the holding over of the Canadian copyright law, which, however, looks sure of passing when the new Parliament convenes at Ottawa. But the main objection appears to have been raised because of the stringent provisions of the American copyright law and the opposition was crystallized by Canadian publishers and printers who are directly affected.

The American law provides that any work to be given a copyright must be actually printed within the United States. That, of course, goes for any country. In Canada the provision is regarded as particularly onerous because though a publication be made in the Dominion and an American copyright is sought, not only must it be reprinted in the United States, but the plates must be actually remade here and the binding done here.

What the Canadian publishers seek is a like provision in the new copyright law proposed for that country. In so demanding, however, they are locking themselves out from membership in the International Copyright League. America, though it has copyright arrangements with other countries, is not a member of the league, the copyright clause requiring actual publication here barring membership. At present Canada enjoys the league privileges through English membership, but will be excluded if when passing her own copyright law, a provision similar to that in the United States is incorporated into the measure. Canadians take the attitude that America "put one over" on England in copyright matters and does not intend having the same thing apply to them. They therefore are "coming back" at the American copyright restrictions.

The proposed clause will, however, not affect dramatic work, since the American law does not require dramatic works to be published in order to secure copyright. Since theatrical interests have been largely instrumental in having Canada frame a copyright law, the main idea which is the stopping of play piracy will have been accomplished. The incorporation of the reciprocal clause merely means a delay in the passing of the bill.

REVELL BENEFIT SUNDAY NIGHT

Gross of $6,000 Booked for Subscriptions Mounting.

The benefit performance for Nellie Revell, to be held at the Cohan and Harris theatre on Sunday night, July 11, shaped up as the most important event of the week. It is expected that the gross for the performance will net around $6,000. To that is to be added the subscriptions which are daily coming in and which will more than double the amount of the seat sale. The Revell committee has set the quota at $20,000 for the total fund.

Chicago aided with a benefit show at the Woods theatre last Sunday when $1,800 was netted, though no subscriptions were asked in that city.

The benefit bill framed by E. F. Albee includes eleven acts, each one classed as a star turn with the majority of artists being from vaudeville. The show will be: Frank Tinney and Louise Allen from "Tickle Me," "Alice Blue Gown" from "Irene" with Patti Harrold, Eddie Cantor, Nora Bayes, Blanche Ring and Charles Winninger, Mlle. Dazie, George White, Ann Pennington and Lou Holtz from "Scandals of 1920," George McKay and Rene Riano from "Honey Girl," John Steele from the "Follies," Pat Rooney and his band, Stella Mayhew, Chic Sale, Savoy and Brennan from "Cinderella on Broadway," Nan Halperin, Van and Schenck from the "Follies," Myers and Hanford and Jane and Katherine Lee.

The response from vaudevillians was generous, the subscriptions going over $3,000 from that source alone up to Wednesday. The managerial committee, headed by Sam H. Harris with Abe Levy as secretary, has been getting support from most of New York's press agents in honor of Miss Revell's position as the dean among women theatrical press representatives.

The Revell benefit attains especial importance through the signal honor shown her by the committee which numbers all of Broadway's leading managers, including David Belasco, A. L. Erlanger, Lee and J. J. Shubert, E. F. Albee, P. G. Williams, George M. Cohan, Arthur Hopkins, the Selwyns, H. W. Savage and A. H. Woods.

CHICAGO HELPS NELLIE.

About $2,000 Raised for Miss Revell at Benefit.

Chicago, July 7.

The Nellie Revell benefit performance at the Woods theatre Sunday night brought a little over $2,000.

That this enterprise was a success was due almost wholly to the efforts of J. J. Rosenthal, manager of the Woods theatre. He conceived the idea, interviewed and procured the acts for the performance, personally solicited funds and sold tickets to his friends. He also took care of the advertising, getting big advance notices in the papers.

The performers who offered their services were: Ted Lewis, Bill Pruitt, Katherine Osterman, Four Marx Brothers, Grace De Marr, Frank Devoe, Frisco, Avon Comedy Four, The Four Haley Sisters, Frank Fay, Jay Gould, Winona Winters and Harry K. Morton and Zella Russell. Miss Osterman is Mrs. Rosenthal. It was her first stage performance in six years.

GALLO BOOKS PAVLOWA.

Pavlowa, the Russian ballet dancer, has been booked for an American tour under the management of Fortune Gallo, the operatic impresario. Pavlowa, now in Europe, will arrive over here in September. Gallo has also signed Trentini for leading roles in his opera company.

LARRIMORE-HAST SPLIT.

Star of "Scandal" May Not Tour With Cherry.

While no official statement has emanated from the "Scandal" offices it is not likely that Francine Larrimore will again appear under the Walter Hast management. Following her success with Charles Cherry here in the Cosmo Hamilton play, many announcements emanated from some source concerning a starring vehicle for Miss Larrimore, all of which did not fit in with the scheme of the management, which had hoped to continue the joint starring arrangement for this season on tour.

Hast seems to have lost interest in Miss Larrimore's career and is now busy preparing his production of "A Daughter of Two Worlds," in which Evelyn Nesbit is to be the star.

AUDIENCE PICKS PLAYS.

Binghampton, July 7.

Hereafter, the plays to be given by the Somerville Players at Binghampton are to be chosen by the theatre patrons. The new policy of popular suggestion is to be introduced next week. This week, the Players are doing "Which Shall I Marry?"

OPPORTUNITY.

Larry Bradford	James L. Crane
Joe Canfield	Leonard Willey
Harrison Ladd	Clifford Dempsey
Jimmie Low	Kenneth McKenna
Joyce Wayne	Lily Cahill
Josie Toby	Evela Knudsen
Jenny Graham	Nora Sprague
Mrs. Fisher	Isabel Vernon
Mrs. Canfield	[illegible]
Gladys Ray	Marie Bryar
Amy Nelson	Dorothy Betts
Potter	Alma Morrison
Durham	Pete Collins
Walter Haddon	Henry Parker
Al Roth	Frederick Monell
Bob Hartley	Maurice Summers
Old Man Cooper	William A. Tulley
Monsieur Du Val	Gustave Roland
Bill Jepson	John Morgan
Waiters	John Henry
Hattie, a maid	Cora Calkins
General Helm	Robert Forsythe
Badger Osgood	William A. Tulley
Doctor Watts	William H. Leyden

Atlantic City, July 7.

With James L. Crane featured and very worthily placed to the fore, Owen Davis last night visited upon us another of his numerous and prolific writings for the stage. It is called "Opportunity" and Wm. A. Brady presented it at the Globe theatre for the first time on any stage.

Mr. Crane very much distinguished himself in the role of a young man seeking success in a stock broker's office, who buys stocks he knows all about and wins. Thereafter he tries to do too much in the world, becomes entangled with a former married lover of his wife's, gets over default, loses his mind for part of a day and recovers for the last curtain.

There were some splendid "opportunities" in the play for Mr. Crane and also for Lily Cahill as his wife, the rest was a well filled background of numerous characters. When the play has reached a state of accurate rehearsal Mr. Crane undoubtedly will have the finest "opportunities" of his career. Mr. Davis has provided him with such varying roles as an insignificant office assistant, a lover, an enthusiast, a stern, forceful business man, an unfaithful husband, a worried and apparently wrecked stock manipulator and in the actual seizure of a semi-stroke (if such its undamaging effect can be called). The latter is almost a one-time Jekyll-Hyde transformation.

But Mr. Davis, seizing all this, has placed it into four acts with six scenes and in the fourth of these has run wildly amuck and nearly spoiled and ruined his leading character—so much so that it was only forced applause that held Mr. Crane to the fore, while the startlingly irregular introduction to this scene in the previous act brought only laughter from the audience.

It is safe to predict that Mr. Davis will have eliminated his freakish diversion of a strong character to the roles of the unfaithful before the current week's redrafting is past.

The play is of the older melodramatic school. Its plot reminds immediately of "To-Morrow's Price," recently offered by Samuel Shipman. In both cases the villain sells stock beyond his ability to deliver and gets caught. There are sensational moments in the story, stirring enthusiasm and the customary hesitations where one character whispers in the ear of another vague sentiments on the proper conduct of one's character and the run of the world in general.

The play offers so much to Mr. Crane with his undoubted family desires to rise to prominence, that its success will at least bring it to Broadway. That gayly lit competitor of the Boardwalk will, however, undoubtedly find it a much different play than was shown last night.

Miss Cahill brought none too frequently seen abilities to a young matronly part that well suited her firmly acquired stage art. She was a wife, a woman throughout and even the stresses of Mr. Davis' perturbed scenes failed to move her from the steadfast sense of her character.

Leonard Willey as a secretary has a prominent part and Evela Knudson stands to the fore in an inexcusably unnecessary part.

Scheuer.

SILKS AND SATINS.

Atlantic City, July 7.

Last night at the Apollo theatre William Rock introduced his new revue, "Silks and Satins," to an audience that found the production had been put on without a dress rehearsal. Nevertheless the event showed a considerable sign of success in the near future and predictions are made that the show will reach Broadway standards by Thursday night.

There are thirty-two scenes to the show, in many of which Mr. Rock himself appears. The piece brings to the fore much new talent and the company is largely composed of the embodiment of the unknown name.

Exceptions are recorded in the cases of Thomas Duggan and Babette Diamond in comedy sketches. The Irene and Bernice Hart numbers and the selections of Joe Towle who appeared hither and yon through the performance were among the really clever bright spots of a lengthy and drawn out first night that promises better for future audiences.

Two songs, "My Rose of Yesterday" and "I've Got a Beauty," were well put over with apparent success.

Mr. Rock is evident throughout the performance at all times and is surely endeavoring his best to make the bright sprinkle of fun and interest that have always been associated with his musical comedy appearances hold for their best in his own first big venture of the so-called "Ziegfeld" type.

Scheuer.

BUZZIN' AROUND.

Betty Barrett	Elizabeth Brice
Walter Barrett	Walter Wilson
Minerva	Frances Parker
La Belle Violet	Violet Inglefield
Donald	Donald Roberts
Ernest F. Keene	Ernest F. Young
Billy Hope	Will Morrissey
Big Harry and Little Jack	Harry Masters and Jack Kraft
Henry	Henry Rigoletto
Charlie	Charlie Rigoletto
Timothy Mac	Jack Inglis
Tipsy	Helen Gladdings
Clara	Clara Carroll
Alta	Alta

At the tail end of last season Will Morrissey and Elizabeth Brice, who had been entertaining the doughboys in France, went into the legitimate on their own and offered the "Overseas Revue." After a varied showing in Chicago it was brought to New York and bid for Broadway favor at the 44th Street Roof theatre (now the Nora Bayes). The revue achieved something in an entertainment way, but was not a success, particularly so in a financial way. Taken off, it was condensed into a vaudeville revue and recently returned from an Orpheum tour, which is said to have recouped the losses incurred in the production as a show.

That Mr. Morrissey should come back so promptly for a second legitimate try might have surprised some of the "talent." In "Buzzin' Around," programed as Morrissey's "annual revuesque," it is to be noted that there is an improvement over his first effort of a year ago. But Tuesday evening at the Casino, despite the friendly greeting of a gathering of mostly professional folk, the new revue had many glaring faults. In production expenditure Mr. Morrissey apparently did not plunge to any large extent. It may be that he figures that he can repeat the operation of the "Overseas Revue," and if "Buzzin' Around" fails to register he can convert it into a vaudeville production act and still have an "out."

For a cast which held so many vaudeville names, "Buzzin' Around" was entirely too shy of laughter. It is possible that in such a good stand as the Casino the show will attract the visitor in fair number and entertain him. But it is a question whether Mr. Morrissey hasn't depended too much on the professional visitor for his laughs. There are quips about the actor that did get response Tuesday night with a "Broadway crowd" in session. To the casual theatregoer the result may be entirely different.

Mr. Morrissey has taken his support almost entirely from vaudeville, and he didn't make a mistake there, for vaudeville supplies talent for about all the revues that are put on, and without the supply there wouldn't be the revues. But he did not surround his players with glittering settings and hangings, and the attempt at costume display was comparatively mild. Since there was so much of a "book," a "smash" could hardly result. He has supplied several pretty tunes, and those numbers are quite likely to outlive the show.

Some time between the out-of-town premiere and the Broadway opening the cast was supposed to have been more heavily weighted—from vaudeville of course. One of the programed additions was Milo, but he did not appear, he probably being saved for the Century Promenade show, which got off to a start Thursday night. The Rigoletto Brothers were added starters, and they surely provided handy support. The brothers had no less than four appearances, showing the varied bits of their varied routine as specialties. And they scored.

The "story" had its start at a summer colony where lived an old chap and his daughter. He is sore at actors because they had gradually assembled around him with their homes and disturbed his peace with their "carryings on." Also he is sore about his daughter loving a juvenile, and he is against that for the "family never had a tenor in it yet." But along happens Morrissey, whom he discovers is a lodge member and whom he decides to aid in the giving of a benefit performance—the benefit being for "those persons who bought oil stocks last winter." That about ends the plot. The second act is designed as a series of travesties and specialties.

The show takes its title from a song of same name, which supplied Miss Brice, the featured player, her first entrance. A specialty dance by Helen Gladdings, which came between choruses, came near stopping things, and could have been made to do so had it been encored. Miss Gladdings classes with the most supple kickers of the day. She is equally lofty with either foot. Rightly spotted, Miss Gladdings would have cleaned up in a specialty. Morrissey showed a trick of giving a song number, permitting one chorus, sending in a specialty dancer and then putting on the second chorus of the song. That was a change from the usual routine, but there was the danger of either stinting the song or the dancers.

Miss Brice, too, had the prettiest song of the show in "I'll Be Just the Same," sung with Donald Roberts, it coming early in the performance. Her Frenchy number, "Voulez Vous," with the capering aid of Harry Masters and Jack Craft lined up as a corking number in the second act.

The show's strength appeared to be in it's specialty dancers. In addition to Miss Gladdings there was Alta, a cute girl whose toe work and appearance stood out as one of the pretty things of the evening. But the bulk of the stepping went to Masters and Kraft, who had more to do than any others in the cast. The men were always in evidence, with neat costume changes, comedy bits and "hoofing" interludes, and Morrissey was right in assigning them, for they delivered throughout. Their burlesque on Russian dancing was a scream.

Of the travesty trios that on the Barrymores was easily the best, and, in fact, was the best individual comedy bit. The scene was in the courtyard of the Barrymore home, the characters being Lionel, Ethel John plus a butler, at first called "Hopkins" (for a laugh). Walter Wilson as Lionel did his best work of the performance; Miss Brice's Ethel was enjoyable and Mr. Morrissey's John, with the Mr. Hyde makeup, was clever, especially when there was a change bit to Dr. Jekyl. All three of the family entranced spouting lines of "Hamlet," they being "Alas, poor Yorick, I knew him well," all wanting to play the part. There was a song, "The Three Musketeers of Broadway," which drew a hearty laugh. The number resembled George M. Cohan's "Julia and Donald and Joe" in his revue of several seasons back.

A travesty on "The Son-Daughter" was somewhat a mixed affair with a dab of Theda Bara's stage attempt thrown in for a finish. This followed a poor bit programed as a Chinese wedding procession. The finish soon afterward was still set in the far east with a travesty on "Mikado," Mr. Morrissey announcing that he had borrowed from Gilbert and Sullivan. He was out in one with "You Never Get a Whimper Out of Me," a number he wrote in France and used in the "Overseas" show. It gave him a chance for impression bits, with Cohan and Al Jolson featured. Before that as Sam Bernard with a mustache his imitation was especially good. Jack Inglis appeared to be wasted. His try with the "hat drama" failed to get over.

Morrissey wrote the show and the music, the lyrics being done with Edward Madden. In addition he produced it. If ever he decides to bring in more aid in the making of a revue he ought to hand, for it's a whale of a job to attend to all angles of such a show. "Buzzin' Around" is a better effort than his first and his next effort will be with the wi[illegible], if this one is not elected.

Ibee.

EIGHT GIVE BLOOD.

Heroic Methods Employed in Whalen Case.

Eight different persons, none of whom has ever seen John J. Whalen, actor, who is suffering at the Hospital of the Good Shepherd in Syracuse from anemia, have offered to share their blood that he might live. Applicants in a steady stream have called at the hospital since the first announcement of the man's condition was made, have been examined, and, while Whalen's life hangs in the balance, have been rejected because of a difference in the quality of the blood.

Sergeant Kenneth A. Lee, on marine recruiting service, stationed at the local office, was the first to take the test. Although in splendid physical condition, he was rejected. His blood did not blend with that of the sick man.

Seven other persons also were rejected when it was found that their blood was chemically unsuited to attempt a transfusion with that of the actor.

None of the men would say much when questioned about the matter, and they united in refusing to admit that there was anything particularly heroic about their sacrifice.

The actor's condition is changing very little, but unless the proper blood is found he will not live, it is declared.

"LETTY" GOES BIG.

San Francisco, July 7.

Charlotte Greenwood in "Linger Longer Letty" is doing a big business, opening at the Curran to capacity last Sunday evening. There is a good advance sale at $2.50.

"Frivolities" in its second week at the Casino, equalled the first week's gross of $14,000 and is holding up nicely for this, its third week.

The New Bostonians continue successfully their light opera season at the Columbia.

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (30th week). Business here has been good for this time of the season. Off with most of the other long run attractions last week. Should get a heavy play from visitors.

"As You Were," Central (24th week). Business fell to a minimum last week with heat of early days and exodus for Fourth of July. Management changed summer stay plan and show stops Saturday. House goes dark for the present.

"Buzzin' Around," Casino (1st week). This is second production try by Will Morrissey and Elizabeth Brice. Opened Tuesday night. Looks good for moderate run.

"Cinderella on Broadway," Winter Garden (3d week). Has been doing excellent business since opening. One of the few musical shows playing extra matinee Monday, when a big house was drawn.

"Ed Wynn's Carnival," Selwyn (14th week). Like others last week found takings affected. Show got over $11,000, however, which provided a profit.

"Famous Mrs. Fair," Miller (29th week). Holding up prediction that it would hold over into summer going. Drew a little under $7,000 last week, but still turned a profit.

"Follies," New Amsterdam (3d week). Running to record-breaking business for this house. Last week's takings beat $35,000. No extra matinee Monday.

"Foot-Loose," Little (9th week). Moved up from Greenwich Village Monday, where fair business was drawn. Played to $3 top in the small Village theatre; top at Little is $2.50.

"Florodora," Century (14th week). Business here markedly slumped. Opening of the Century Promenade Thursday night expected to aid downstairs attendance.

"Gold Diggers," Lyceum (41st week). The season's star comedy attraction. Still getting around capacity and end of run nowhere in sight.

"Honey Girl," Cohan & Harris (10th week). Off a little last week when around $14,000 was in—the lowest figure of the run thus far. Expected to show rebound this week as doped for other attractions.

"Jane Clegg," Garrick (20th week). Listed to end run next week.

"Irene," Vanderbilt (34th week). Stood them up Monday afternoon at extra matinee (Fourth of July). Runs on at capacity business and figures as one of the most successful musical shows in years.

"Lassie," Nora Bayes (14th week). This piece provides the only life among the 44th street string of theatres, most of which are closed. Is a musical success which should last out the summer, probably moving into a downstairs theatre before then.

"Lightnin'," Gaiety (95th week). Broadway's wonder attraction. Its ability to stage an extra matinee Monday at this stage of the run and draw good business shows its class.

"Night Boat," Liberty (23d week). Is one of the strongest musical comedies of the 1919-20 season with only "Irene" ranked ahead of it. Still playing to great business with a little under $22,000 again last week. Extra matinee Monday was close to capacity.

"Not So Long Ago," Booth (10th week). Hit last week, the gross going to around $5,000. Figured to come back to its $7,000 this week.

"Scandals of 1920," Globe (5th week). Was hurt somewhat by the heat and holiday last week. Business, however, went to around $20,000.

"The Hottentot," Cohan (19th week). Final week. One of the most successful farces of the season. "Silks and Satins," the William Rock revue, succeeds next week.

"Seeing Things," Playhouse (4th week). Change of ownership one cause of this attraction staying in. Margaret Mayo reported buying show from Wagenhals and Kemper who had listed to close it last Saturday.

"The Storm," 48th Street (41st week). Hit last week with the general slump natural for Fourth of July week. Is due to stay until August, however.

CHI'S WEATHER FOLDS UP TENTS

Week to Week Shows Steal Out.

Chicago, July 7.

The weather man played a dirty trick on the box office receipts this week. Business was way off in all of the houses and two of the shows working on a week to week basis silently folded their tents and followed the Arabs into the night. The two that locked the gates were Taylor Holmes in "Tomorrow's Price" at the Woods theatre, and "Poker Ranch" at the Olympic. The Woods theatre will be closed until the first week in August when "Buddies" opens for a run. Nothing has as yet been announced to open at the Olympic. It is expected that several more of the theatres will go dark after the Elk's convention. "Three Wise Fools" (Powers, 7th week) $6,500, one of the poorest weeks this show has done since its opening. "Mamma's Affair" (Cort, 5th week), $7,000. Despite its all-star cast the show has failed to keep the pace it started.

"The Sweetheart Shop" (Illinois, 12th week), $16,300. After maintaining a steady average since its first night is still one of the leaders.

"Tomorrow's Price" (Woods 5th and last week). Closed Saturday night with about $5,500 on the week.

"Passing Show" (Garrick, 3d week). Compared with the business "The Passing Show" has done during the last three summers at the Palace theatre the receipts thus far this year are a sad disappointment.

"Poker Ranch" (Olympic, 6th and last week), $3,600. Never had a chance but hung on until this week's disastrous business precluded the possibility of its getting anywhere.

"Greenwich Village Follies" (Studebaker, 8th week), $17,000. Considerably below what this show has been accustomed to cashing in, but making money for both house and show.

"Century Midnight Whirl" (La Salle, 4th week). Only did $5,500 last week which is a losing proposition all around, but basing their hopes on the drawing powers of Gertrude Olmstead, the Elk's $10,000 beauty, the show taking a long chance on getting over the top during the convention.

"Welcome Stranger" (Cohan's Grand, 29th week). The daddy of them all and still in the profit making class with approximately $9,000 last week.

BOYD PROTESTS LET-OUT.

Says "Poker Ranch" Closed to Avoid Two Weeks' Clause.

Chicago, July 7.

"Poker Ranch" closed at the Olympic Sunday. The show had previously been scheduled to close Saturday, June 26, but remained an extra week, which is the basis for a legal action started by William Boyd, leading man with the show. Boyd was given notice June 21, along with the other members of the company, that the show was to close the 26th. Later the other members of the cast were notified that the show would run an extra week, but Boyd was let out the 26th, as he had been originally notified he would be.

He now claims that the first notice was posted to overcome the necessity of giving him two weeks' notice, as required by A. E. A. contracts, which require two weeks notice in individual cases and only one week when the entire show closes. Through the Equity attorneys in Chicago, Boyd made a demand on George F. Miller, manager of the show, for adjustment or arbitration. Mr. Miller chose to arbitrate the matter in New York, as Wellman and Sinnott, owners of the show, are at present in that city, and as J. Marcus Keyes interjected his presence into the affair, and Keyes is persona non grata with both of the owners.

Lederer Show in Stamford.

George W. Lederer's production of "The Girl in the Spotlight," which comes to the Knickerbocker next Monday night, will have a two nights' try-out in Stamford this week-end.

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NEW YORK.

MAJESTIC.

Chicago, July 7.

Chandon Trio, billed to open, couldn't do it—no baggage in from Cleveland. So the old saw was reversed and last was first, Alexander Brothers and Evelyn leading off with their uncanny ball bouncing to a neat triple, and Keno, Keys and Melrose, from the State-Lake pressed in to shoot. This trio, uncarded and unknown, held the tourists in despite a camouflage dancing opening which those head-balancing artists should toss right in the ashcan; they need no bait to feed an audience into giving them a chance; anybody who would walk out on them while they are doing any part of their legitimate stunts is crazy or his house is on fire. Working in "one," this trio, though of the "dumb act" type despite a few comedy observations, should be next-to-closing in place of closing.

Blossom Seeley, in fullstage, had that spot. It is her first time here with this act, shown in a handsome setting and several changes of gowns, the latter graduating down in magnificence instead of becoming more striking, as in the usual system. Dennie Fields and Sam Miller do a lot in her support, Fields being far more acceptable now that his specialty is not quite as long as it was last season, when he interpolated a single into Miss Seeley's act. Now Fields does just enough and does it just right, though he would get comedy across better if he did not make his lips up so blue, or, if they are blue, if he made them up; as it was he looked as though he had liver trouble. But he is a tower of power for Miss Seeley, who persists in doing new things and things that are not easy. She is a knockabout to-date dynamo, and she should shake it up; subtlety is scarcely her forte. She mimics herself constantly. In a Spanish number, however, she was perfect. Much of the material drags. The act went well enough, but not up to Seeley standard except in settings and her first two costumes. Only her piercing personality kept it from sagging, and it goes as a triumph for the eternally blooming Blossom.

Lydia Barry, touring Chicago again, hit again, though not as hard as on her first circuit in this free and easy run of hokum and song. Bostock's Riding School, ditto, except that the girl who does the announcing can be seen many a time without growing burdensome. Christie and Bennet, two boys with a sort of Aveling and Loyd course of talk, some of it keen and some of it drivel, got strong laughs throughout and little applause at the finale.

Ed Janis and his revue, with the pleasant Southern Sisters, easily the class and talent of the turn, ran niftily. The jazz-shimmy finish was commonplace. The sisters, in two dances and a song, went nobly. Janis, who has a boyish personality and can dance a few in the long-legged fashion, was mildly pleasing. Carmen Becker, a young woman with fresh-from-the-dancing-school manners and technique danced toe and Oriental. A pianist (Irving Barkley), smiled broadly all through, as though to say "I'm not just a pianist—I'm a principal." And so he was. He did a song written for principals, but not for him. Whoever picked the tunes for the act did it well, a prettier set of melodies being seldom collected in one turn.

Lait.

PALACE.

Chicago, July 7.

A powerful comedy bill. The Elks laughed plenty. Said Elks are in convention assembled here, and many are from Iowa, Louisiana and elsewhere, so are ducksoup for broad comedy—and what a feast they had on Harry Langdon, Bob Hall, the clowning in "Extra Dry" and the surprise flashes of Bob and Peggy Valentine. "For Pity's Sake," one of the comedy classics of all times, was not so funny to the out-of-towners, but its grotesque satire went just as well as though it had been, for they took it seriously.

William B. Friedlander's "Extra Dry" was the high peak of the entertainment. Friedlander is the Babe Ruth of girl-act creators, having a combination of sense and senses that converge into concentrated pleasure for the average vaudeville fan. He sprinkles in enough comedy, flavors with dashes of undress, surrounds with massive producing (as two-a-day producing goes) and graces the whole effort with the atmosphere of really fine music, youth, ensemble, staging skill, wit and variety. "Extra Dry" made good from the first drop to the bottom of the bottle. It is a five-star blend, honors being divided between Friedlander, Beth Stanley, Jack Fairbanks, Herbert Hoey and Gertrude Mudge. There are six girls, besides, for ballast.

A girl who has kept herself out of here too long, it would seem, cantered off with the applause hit of the show, tied it up and kept it that way, refusing to return for even a bow. She is billed as "Marse" Gasper, which reads like a southern darky turn. But she is Marie Gasper, a thoroughly animated song-and-dance personality, accompanied by a pianist (male) who shows up 99 per cent. of the raucous, smirking and egotistical or stupid, vapid and lackadaisical accompanists in the game. This boy plays sweet and low and with musical rippling, and his accompaniments are masterly. When his principal crooned a Cinderella song he was subdued and came in like distant chimes; when she tore into ragged blues he stepped along and ragged and blued. A wise girl, Miss Gasper, first planted herself as a melodious and soft portrayer of lightness, then ripped into the jazz with every natural gift and acquired skill of the nowadays. She dances superbly, if that type of stuff is dancing and can be superb, and scored magnificently.

Tom Duray, who has kept "For Pity's Sake" at least on a par with his predecessor, closed the show with the big farce. It worked as smoothly as before and it held the mob motionless. Bob Hall, next to closing, hit hard in laughs and recalls, far outshining his results at the Majestic a fortnight back, and holding in a solid house. He had good material in the political activities of the day and the Elks' activities of the night. Langdon and his sister-support, starting a bit slowly though he got a hand on the first flash of the set and his auto entrance, dropped it into high on the grade and sailed over the distance as always. He has a mean vehicle in that red monster he drives.

Sam Berk and Juanita Swan danced, mostly. The girl in a juvenile song showed looks, but little personality. She dances so well that she disadvantages herself by singing. Her pretty limbs fly like daisies in the wind. Berk dances hard but well. The act held up its spot. Bob and Peggy Valentine, in a routine of small talk that wasn't half bad and some special light comedy songs with one or two blue lines and a few pilfered gags, got by with dispatch, revealing nothing astonishing in material or delivery, but drawing laughs and pleasing. They finish with a modern bit in colonial dress which might be improved—the matter, not the clothes—the idea being sound, but not carried out well. Some of their syncopated lyrics were above par. More notable for many laughs than for big ones, and for amusement than impressiveness. Rudinoff, the smoke painter and whistler, opened the bill exceptionally well.

HIPPODROME.

Chicago, July 7.

Henry and Adelaide open the show, posing as dummys in a department store window drop. They sing an introductory number announcing that they will present something new and then go into a song and dance offering. The novelty in the act is the department store drop and a dance which Henry does while he makes a complete change of wardrobe. The dance would carry considerably more weight if Henry exhibited more personality. His expression remains as stolid after he leaves the window as it was while he represented the dummy. Isetta followed, plump and smiling, and delivered a couple of numbers on the accordion. Then she sang a blue ballad song which really should be moved to the opening of her act; it would hold up her accordion numbers very much better.

Le France Brothers next entertained with their elaborately staged hand balancing act and received plenty of applause for their efforts. Redmon and Wells' name finally appeared. Miss Wells proved to be very good to look at and, although she cannot sing much, that didn't matter for nobody seemed to expect it of her. The Royal Italian Sextette, two girls and four men, went over well, singing bits of operatic selections and a couple of popular ballads. "The "Great" Howard next did his ventriloquial act staged in a Red Cross hut in the battle zone of the sometime deceased war. He used a couple of soldier dummies and got laughs on the cross-fire talk between them, but should bring his songs up to date. The Apollo Duo closed the show with a posing and hand balancing act in bronze.

RIALTO.

Chicago, July 7.

Mercedes is the headline attraction here this week, assisted by Mme. Stantone. Sam Ward, Hebrew comedian, started the folks laughing and kept them in that condition all through his act. The Four Renees, the principal in the act singing songs suggestive of the different nations, and the three other girls illustrating the songs with dances traveled along in great style. Austin and Delaney, black face, scored the applause honors of the show with their dancing. Some of their lines got laughs, but without a doubt dancing is their forte. A blues song number by one of the boys, accompanied by the other on a paper covered comb, was a hit in itself.

Isabella Miller and company entertained with a simple sketch that had little in the way of "book," but held well and got some applause. Delite Sisters offered a pleasing diversion. The girls are both demure and sweet and wear dainty wardrobe very well. Their song numbers, although not strong vocally, got by nicely. Weston and Eline knocked off a hit. Eline is a good comedienne and Weston a clever showman, goes the limit in backing for her. Their burlesque on underworld characters went over for a walloping finish. Mercedes closed the show and kept the crowd thoroughly entertained and just as thoroughly mystified.

EMPRESS.

Chicago, July 7.

A very good show here this week, but the weather was too hot to draw customers in impressive quantities. Curtis and Buster began the proceedings, but either it was too hot or Buster was temperamental, he didn't respond to his cues with his usual alacrity. He got a fair amount of applause though on his finish, announced as the singing dog, he barked a song and pawed at a toy piano. Henry and Adelaide drew the second spot and struggled manfully, but failed to awaken any enthusiasm. Faber and Burnett, doing Flanagan and Edwards old act, went well despite the heat. Burnett does just a bit too much mugging at the opening of the act, he would ride easier if he were more natural. Elsie Schuler had her hands full trying to liven up the crowd and succeeded somewhat. They liked her curtain efforts at the close and gave her a good hand on it. Neal Abel waded right into them and soon had them forgetting the heat and the lonesome condition of the seats. His genial personality and "nigger" stories dragged out all the laughs there were in the house. Ward and Dooley closed the show with a diversity of entertainment. They opened with a song and dance in one, went to full stage and cut loose with some trick bicycle riding that went well and closed with a roping act in chaps and sombreros. Ward announced an impression of Will Rogers that would lead one to believe that he is not very impressionable, but the act has plenty of merit and could get along nicely without the "Imitations."

SENNETT GIRLS WIN.

Sue H. O. Martin, Producer and Manager, for Salaries Due.

Chicago, July 7.

Two judgments were rendered this week in the Municipal Court of Chicago against H. O. Martin, producer and manager of Max Sennett's Bathing Beauty show at the American Theatre, St. Louis. Both judgments were for back salaries; one of $130 was entered by Margaret Conrad and the other for $175 by Victoria Webster, both principals in the show.

Little Mary Jane and Jimmy Dunn have also filed suits for $275 and $345, respectively, which will be tried Sept. 7.

The show opened in St. Louis for a three weeks' run, but closed after two weeks of poor business and paid no salaries.

TAXI LOSES BAG

And Mrs. Gus Sun Sues Taxi-Cab Company for $700.

Chicago, July 7.

Nellie Sun, wife of Gus Sun, of Springfield, Ohio, has commenced suit for $700 against the Yellow Taxi-Cab Company, of Chicago. Mrs. Sun engaged a cab to take her from the Union depot to the State-Lake Building and gave the chauffeur her traveling bag, containing wearing apparel valued at $700, the amount of the claim. The taxi driver placed the bag in the front of the machine, but upon arrival at the destination discovered it to be missing.

CHI ROOMS FOR A. A. F.

Chicago, July 7.

An Eastern representative of the American Artists' Federation was in Chicago last week looking for a site for the establishment of an office and club rooms for the Chicago branch of the Federation. It is reported that there is a possibility of the American Artists' Federation and the Actors' Equity Association using a joint office.

Emory Ettleson, a local agent, has been discharged from the Chicago Union Hospital, where he was confined for six weeks.

BRING YOUR OWN HIP GOLF GUESTS ADVISED

Chi Crowd to Make Eastern Tournament Look Small.

Chicago, July 7.

July 16 is the date set by the Chicago theatre managers for a "rip snortin'" golf tournament that is going to make that "pasture pool" affair in New York look like a blank.

The big Chicago tournament will be staged at the Idlewild Country Club. Prizes are being offered ranging all the way from a Kimball piano to an annual pass to Schoenstadt's theatres. One of the interesting features of the affair will be a match game between Max Ascher and his brother, Harry. Other matches have been arranged and the betting is beginning to get warm. Heading the list of favorites at present are Tink Humphrey, Johnny Jones and Cal Griffin.

Peter J. Schaefer, who won the championship last season, will be the master of ceremonies.

Luncheon and cigars will be served, but the invitations which were sent out contained a special request to "bring your own hip."

Those who have already signified their intention of entering the tournament are: H. H. Johnson, Guy P. Hardy, U. J. Herrmann, C. F. Lawrence, H. J. Ridings, J. J. Garrity, W. R. Bennett, Edwin Wappler, Nat E. Royster, Wm. O. Tisdale, Rollo Timponi, Harry J. Powers, John Mooney, Chas. Thomassen, Abe Jacobs, Wm. Singer, Wm. Roche, Harry Singer, J. J. Rosenthal, Frank A. P. Gazzolo, Thos. Edw. Beatty, R. E. Rayfield, Frank Clark, Frank J. O'Donnell, Chas. Donahue, Warren Irons, Marcus Heiman, Ascher Levy, J. W. Roth, Joe Pilgrim, Lewis F. Newhafer, Ed. Rowland, Sam Kahl, Harry, Max and Nate Ascher, Frank and Fred Schaefer, Art. Schoenstadt, Chas. Freeman, Ed. Clifford, John Nash, Tink Humphrey, Tom Carmody, Tom Powell, Cal Griffin, Tom Burchell, J. C. Matthews, J. J. Jones, Harry Mitchell, Aaron J. Jones, Peter J. Schaefer, Adolph Winick and R. C. Beery.

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THEODORE BEKEFI & CO.

Dancing.
12 Mins.; Full Stage (Special Settings).
Riverside.

Theodore Bekefi is billed as from the Imperial Russian Ballet and the "finish" of the various dances offered, together with his name and that of the two assisting dancers, Sofia Rossova and Helen Nelidova, points to the Continental origin of the act. The program states the routine to be of classical and character dances, which about covers it. Opening with one of the young women, Mr. Bekefi offers a Russian number, probably classed as a folk dance. It is in two sections, and, although minus the stunt steps which Russian dancing is generally featured with in vaudeville, the grace of the number is undeniable. The second girl followed, doing a fantasie toe number with a doll, the latter reposing on a chair for the most part. Bekefi then "singles" as an American "gob" and the twinkling of his feet drew a hand. The toe artist was again out, this time as a butterfly, and she exhibited class in the light-footedness of her work. The final number had all three in Dutch dress, the "boy" entrancing as a newsy. There is nothing sensational about the Bekefi act, but it is well set, the dancing is prettily done and there is no doubt about its ability to hold place on the big bills. *Ibee.*

TAYLOR and STEWART.

Songs and Dances.
15 Mins.; Full (Special).

Just where this act dropped from goodness only knows. Where it will go to is fairly definite. The small small time is the answer. It is a girl and boy team. Both have rather strident voices and their dance ability totals nil. One may get a fair line on the calibre of the boy when it is said that he wears one of those grey suits edged in black braid. The team open with a double entitled "Just We Two" that is put over along the lines that were in vogue at one of the places on the Island's Bowery about a score of years ago. The sorbed effort is the singing of "Daddy" by the girl, who changes to rompers for the song. There is some talk on a bench, perhaps a half-dozen gags being tried, but they just go over and lay there. Another double follows and at the finish there is a yodel done by the boy with the girl seated in a swing, for an encore they do the same thing all over again. They should have left well enough alone and quit after the first yodel and let it go at that.
Fred.

SHELDON and DAILEY.

Piano Act.
15 Mins.; One.
Royal.

No reason why the girls cannot repeat the hit they scored at this house. Opening with a specially written census number, packing a couple of azure-hued punch lines, they established themselves solidly for the ensuing "mother" ballad rendered vocally by the pianist. The jazzy blonde then got a "Roaming Romeo" number off her chest prior to "Sweetheart Blues," a double number, followed up with a pop medley parody on the same theme, which was well written, winning intermittent guffaws on that score. The girls are no hardship on the optics and are fetchingly costumed, which, coupled with undeniable abilities and a fair knowledge of vaudeville values qualifies them for a fixture in the deuce spot on better class layouts. The pianist is more than an accompanist. Her vocalizing is on a par with her keyboard tickling. *Abel.*

CHAPPELLE and WALSH

Songs.
15 Mins.; One.

Miss Chappell in the rainbow hued gabardine of a daughter of Italy enters R., Miss Walsh ditto L. They collide. The signora berates all Irish in general, and when she discovers Miss Walsh is descended from the Celts she berates her in particular. The berating continues for an unfunny, fruitless five minutes, following which Italian and Irish songs are vocalized who' sale in spasms at the audience. That was the interesting part, a fact attested to by the encore demand and recall. The front section chatter should be cut in two. Miss Chappelle more than balances her bizarre get-up with a silvery voice. Miss Walsh in neat walking suit attire also sings a couple of telling ones resulting in a combination which makes itself effective in small big time circles with ease.

LARRY HARKINS AND HIS MONARCHS OF MELODY (4);

Song, Dance, Musical;
16 Mins.; Three (Special Hangings);
Royal.

Supporting Mr. Harkins are Bobby Kelley, Billy McKee and Val Adley, all of whom impress from the start with their individual abilities, and on conclusion, if one analyzes the offering, are a very versatile aggregation. The quartet opens in jazz band fashion, with Mr. Harkins pounding the drums, a violinist and two pianists presiding at as many grands. Each then gets in a solo, the drummer and one pianist doubling "Mandy" vocally with some new patter for their lening in the calcium. The violinist did a 'cello impression on his near-Stradivarius while the other pianist rendered "Let the Rest of the World Go By" vocally. Heavy returns on everything. Up to this point the house is still in doubt as to the featured member's identity, but with the stouter fellow's rendition of "The Older They Get the Younger They Want Them," they know just who Mr. Harkins really is. He spoiled an otherwise nifty number with a bum introductory wise crack following the usual "I'll now sing a brand new ballad entitled," etc., by spilling a crudely brazen pun that doesn't belong. Both pianists then get over a player-piano impression, rendering the number at individual instruments, sitting back to back. The difficulty of the thing is in keeping time together, which, with the very trickily written song employed, is no cinch. The orchestra missed a cue to chime in on the accompaniment toward conclusion, but did not do any serious damage to it. "Caroline Sunshine" harmonized closed their routine proper to a rousing send-off recalling for an encore of "Typical Tipperary." The other big houses should find a spot for this combination. It can't miss.
Abel.

"THE CAT" (3).

Playlet.
18 Mins.; Three.
(Special Cottage Interior.)

Dorothy Shoemaker and company are employing a vehicle similarly titled as above, but this is an entirely distinct production. It is a domestic comedy dramalet that evinced considerable attention and appreciation from the audience, and cannot fail doing so anywhere—big and small time. When a woman accuses another of being "catty" one readily gleans wherein the metaphor applies. Such a female, with the feline qualities described herein, enters the household of Mr. and Mrs. Howard Clark and immediately makes herself obnoxious to the audience in general, and this couple in particular. The woman essaying the title role is aptly named Mrs. Hammer, and literally starts knocking and then undermining the faith of the newly made bride in her hub. Hub enters, is introduced and takes a "shine" to Mrs. Hammer and sees her to the station in his car. Wife, dejected, starts puffing cigarette which the catty Mrs. Hammer left behind. Curtain drops and a slide announces a three months' lapse of time. Any halfway discerning observer probably guesses this to be a "dream" scene invoked by the cigarette. It shows Mrs. Hammer installed in the Clark household as a guest. Wife complains three months hospitality is more than sufficient and would like to see Mrs. Hammer located elsewhere for the good of all concerned. Curtain drops again to denote another lapse of time, and the hallucination thing is given away. Hub is glad he got rid of the gabby Mrs. Hammer by seeing her off to her train, but announces he ran across a female actress friend of his and has invited her to stay three months with them. Curtain with business of wife doing a faint. The sketch has an interesting plot, which, while more or less familiar, is excellently developed and excellently interpreted. *Abel.*

WHITNEY and WILSON.

Song, Talk, Piano.
15 Mins.; One.

One woman opens vocalizing "Ballyhoo Bay" sporting an extremely low cut decollette. Her partner comes strolling down orchestra aisle shouting "Louie," her strayed husband's cognomen. Business of stopping orchestra and crossfire between both women, with the eventual arrival of the pseudo-patron onto the rostrum. She is a heavyweight Amazon type of woman and evolves considerable comedy in the matter of grotesque apparel attempts at boxing, et al. She also presides at the grand at intermittent periods. The general scheme of the turn falls without the category of the "class" acts, but as far as comedy purposes are concerned it cannot miss in the three-a-day. *Abel.*

ARTHUR and KEITH.

Comedy Skit with Song and Dance.
15 Mins.; One; One and a Half.

Dorothy Arthur, formerly premiere danseuse with the De Koven Opera Co., and later soubret in "Ninety in the Shade" at the Knickerbocker, with Kenneth Keith, appearing in what they call "A Seaside Flirtation." A special drop in "one" showing a bathing beach with bathing tents at the opening. A spot on the center tent discloses first the hand and arm of a girl, then a shoeless foot protrudes trying to catch the shoe, which is too far from the tent to permit her to get her foot into it without disclosing the leg. Then the man enters from the adjoining tent, and after throwing his bathing suit into his tent he starts off, but his attention is attracted to the foot. He slowly moves the shoe further and further away from the foot, trying to get her to show more of her ankle, and then the foot disappears altogether. He starts off when the girl, attired in a very attractive bathing costume, enters, and there ensues a short skit of a story of how she lost her shoe and found it in his pocket; how she has not enough for her hotel bill; how he helps her out of her difficulty, and then—she is not there alone. Percy is with her. Who is Percy? He assumes it is her husband, and while she goes to her tent to change he sings to the noonday sun. Lights out; he changes the song to the moon, but cannot go, as the shadow shows the girl disrobing in her tent. Much comedy is gotten out of the song and the shadow and the disappointment of the man when the tent drop is raised and the girl appears well gowned in front of a near satin drop. There is more bright dialog here, with several good laughs, and Miss Arthur sings "Sweetheart Blues" and executes a graceful dance. Keith reappears for a short scene to the finish, which is a big laugh, but the act would be much improved with a singing and dancing finish. Miss Arthur is very dainty and shows evidence of "production" rather than vaudeville material, although her enunciation of both dialog and songs are excellent and easily understood. The act is bright and different, and should be given a big time hearing. *Jolo.*

POWELL AND JANE.

Songs and Dancing.
14 Mins.; One and Full
(Spec. Drops 4).

Man and woman with four rather elaborate drops. She makes several costume changes for the different numbers, making two of the changes in view of the audience, assisted by a maid. The costuming and production are high class, but the double and solo dancing doesn't get abreast. The male lacks poise and showmanship and doesn't show anything in the stepping line deserving of unusual comment. The girl is a fair stepper and flashes a worthwhile toe dance as a solo, also topping the male in all the double stuff. Neither should attempt to sing, as both have ordinary voices. Plenty of work will improve this couple, who look new. At present it was spotted just right, opening a small time bill at the 58th Street.
Con.

THREE SONS OF JAZZ

Dancing and Musical.
15 Mins.; Two.

Three young fellows Tuxedo clad and apparently emanating from the cabarets originally, in a fast routine of soft shoe dancing and reed and brass instrumental work. Beginning with the verse and chorus of a raggy number the three go into a corking soft shoe dance. All of the hard ones are there, the stepping clean cut, with faking entirely absent. Each does a single bit of stepping that is the goods. Toward the finish two of the boys play saxophones and dance simultaneously. For a closer two play trombones and the other saxophone, all dancing at the same time. The act was in burlesque last season, with a big wheel show. As it stands the turn looks capable of cleaning up in an early spot in the best class of vaudeville houses.
Bell.

FOUR PASHAS.

Tumbling.
6 Mins.; Full Stage.
Fifth Avenue.

In different costumes from what has been identified with this class of work heretofore, four dark-skinned men go through a fast routine of ground tumbling of the Arabian style, consisting of high dives to handstands, etc., all of which is wholly familiar to present day vaudeville patrons. Nothing unique about the act to lift it out of the small time houses. *Jolo.*

LORRAINE and CRAWFORD;

"Fifty-Fifty" (Travesty);
18 Mins.; Full Stage.

Hattie Lorraine and Harry Crawford have picked out a live topic with "Fifty-Fifty," which is broad travesty on so-called vampires, of the human type. The title has been used before in vaudeville, and a last season's show was similarly named, though neither are in any way concerned with the Lorraine-Crawford bit. The curtain rises on a dark stage, and an off stage phone bit announces a caller who will be "right up." With lights up, Crawford stumbles on, followed by Miss Lorraine from the back center fancy, he alluding to her as "the Countess." The phone rings, she answers, pleads with the "party," and a shot back stage brings the remark from her that "another man has killed himself for me." It then comes out that she is a dyed-in-the-wool vamp, but the dialog is cued for a song by Miss Lorraine, "I Can't Help Loving You," Crawford temporarily exiting. The phone again rings and another shot tells the story of another sap who loved her so much he couldn't stand it. Crawford on again works into a new nut song, "Chili Bean," which has possibilities, and when Miss Lorraine returns in a stunning frock of black jet and green satin she gave the third song of the turn, "Just Like a Rose." The lady vamp puts the works on her visitor, tells him he is in her power; but he comes back with the claim that he is a bit of a vamp himself, that he has already broken the hearts of 24 women, and that instead of killing himself, he'll add her to the list and make it an even 25. Here the phone again rings and there is more pleading. She announces another one had killed himself over her, but there being no shot, Crawford surmises that that one must have hung himself. A telegram arrives to say that the lady vamp's husband will be home in ten minutes. Off rushes the caller, there is a shot off stage, and in he comes with a stage hand over his shoulders asking her if that is her husband. Miss Lorraine looks extremely well. Crawford is a comic about built for the role, so that as a two-act it is exceptional. "Fifty-Fifty" should slide into the big houses right off, for it is amusing and well played, and travesty is rare these days.
Ibee.

BROOKHART and Co. (1).

Psychic and Mind Reader.
22 Mins.; Full Stage.
(Special Set.)

Brookhart is introduced by a female assistant attired as a squaw. She gives him a great ballyhoo, which is muffed by his actual performance. If he is capable of mystifying anybody, he didn't show it at this house. After a long explanation the man sends the girl into the audience and different members hand up articles. The Indian then slips a set of conversation about "You were too hasty in leaving him," etc., sticking to generalities and passing up the mystification thing. The girl probably cues him a trifle. A series of happenings connected with the number 13 as the number of letters in the names of historical personalities, winding up by touting Edwards as the next President, conclude the Chief's hokum. Small time.
Con.

JAY RAYMOND.

Monologist.
13 Mins.; One.
Fifth Avenue.

Made up for comedy as a caricature of a "ward heeler," Mr. Raymond stands on a soapbox for a sidewalk political "speech." He is a candidate for Congress, and while he does not adhere to the political routine, swerving from it for semi-serious patriotic rhyming, he has an original monolog, well characterized and replete with satirical quips. More of the comedy and less of the partly serious stuff would make him a candidate for big time honors. *Jolo.*

JUPITER AND MARS.

Animal Act.
12 Mins.; Full Stage.

A white horse and white bull assisted by the trainer, a man in a series of poses. The posing is done on the usual platform arrangement in a curtained alcove, the same being made through the parting of a black drop. An easel in one containing cards announces the different poses. The horse a particularly handsome and intelligent little animal shows evidence of first rate training. The same goes for the bull dog. Good opener or closer for pop shows. *Bell.*

COUGHLIN, BARD and CO. (1).

Comedy, Singing and Dancing;
16 Mins.; One.

Jamie Coughlin, Ben Bard and an uncarded female assistant who comprises the "Co." are playing a few weeks in vaudeville as an act between burlesque seasons. Last season Coughlin was the principal comic and Bard the straight man of one of the Columbia Wheel shows. Both are scheduled to return to burlesque again next season. Their act, while entertaining and heavy enough to get by as a small-time feature, appears to have been pieced together for just the purpose they are using it—as a filler for a little extra change pending the opening of the burlesque season. Coughlin does his likeable eccentric character in the skit and Bard is the same good-looking, nattily dressed straight as in burlesque. The female assistant only figures in the turn for a few minutes before the finish, exchanging a bit of dialog with Coughlin and Bard and singing and dancing with them in the finale. The act opens with a brief comedy bit between Coughlin and Bard. Bard solos next with "I Need You, Mammy Mine," delivering the number very well in the matter of phrasing, but going noticeably flat when reaching for a couple of high ones last Thursday night at Keeney's. A routine of talk next, holding several laughs and evidently pointed to suit audiences of the pop house type. The trio are capable of handling much better material than shown at Keeney's. A regular act, written by some one capable of fitting their respective personalities and talents should keep them in vaudeville permanently in an early spot on the big time, if they desired to forsake burlesque. The present turn serves its purpose adequately—a pleasing small-time feature, nothing more. *Bell.*

MARTHA PRYOR & CO. (1)

Songs.
20 Mins.; One.

Miss Pryor is from burlesque, and there she may return in the fall, but on the showing here last week she appears quite qualified to remain in vaudeville either as a single or with a partner. Assisting her at the piano is Harry Costello, who has written a number of things and who succeeded in placing some comedy in the act. Miss Pryor has two numbers at opening. Attired in a gem of a costume of glittering silver cloth and lace designed along hoop skirt styles, she drew attention on entrance and disclosed a pleasing voice with "I Want the Whole World to Know," following it with "Tired of Me," done straight as a pickaninny would sing it. Costello, whose name was not billed, then comically drawled "Now I'm gonna sing a song." He said he was a song writer, and told who he was "for the benefit of those who don't know me." He ran off some of his jingles and then gave a comedy Hebrew lyric which no one else wanted to sing. Miss Pryor, back with a costume change of yellow silk, warbled another new song, Costello working in several laughs with her. The act was stretched, for the weather was quite warm and the turn might well have ended in 15 minutes. Costello may or may not intend sticking, though he seems to have a good chance. Otherwise Miss Pryor shows enough class to develop into a single with standard bookings in sight.
Ibee.

BERNARD and SANDS.

Piano Act.
15 Mins.; One.

The girls have the right idea in selecting pop numbers, and on that score should get over anywhere in thrice daily circles. They do not rely too much on sure-fire established numbers, but are not afraid to tackle less familiar stuff first in the making as it were. It is of the conventional sister idea, one at the ivories and one vocalizing with the double numbers. A jazz number opened. "Old Black Joe," from the Wynn Carnival, concluded, during which the singer essayed, or rather attempted a little stepping. She got mixed up somehow, however, and thus spoiled a good finish. That should be eliminated for the health of things in general.

UNGER and EVANS.

Song and Talk.
15 Mins.; One.

The combination is using the chatter employed by Fields and Wyer. The straight, though going under the new name, is the same Wyer of the original team. Some effective new business has been added, including a travesty Scotch number. It is the usual straight and Jew comedian sidewalk team. Pop house speed. *Abel.*

PALACE.

It was a holiday audience at the Palace Monday evening—all the gang being cooped around, or shortly after, 8 o'clock. On ordinary nights the house doesn't fill up till well toward 9 p. m. In honor of the occasion the orchestra started the festivities with "The Star Spangled Banner." After the overture and Kinogram came Lucas and Inez with some exceptionally effective equilibristic work. The woman hangs head down and sustains the man by hands, neck and teeth holds. She also does some contortion posing work. As understander he handles her as if she weighed about 50 pounds, when in reality she is a good sized person, quite pretty and finely but not abnormally developed. They were well liked.

Ed. E. Ford, billed as "An Australian," comes to us via England, where he enjoyed a bit of a vogue. His act consists of facial contortions and reciting. As a gyrator of his features he is remarkable and so developed in that respect that he can—and does—hold four golf balls in his mouth at one time. The whole act, however, is inconsequential and savors of the old style lyceum platform.

Stanley and Birnes are back once more with their eccentric stepping. They always fare well at the Palace and scored strongly with their travesty Egyptian dance finish. William Gaxton and company, in "The Junior Partner," need no further comment. It is a farcical sketch of the highest order, played by a star of equal calibre.

The Misses Lightner and Newton Alexander, with their singing and cross talk have worked up their act to a point where it ranks high in the big time. The comedy points are not properly accentuated, but the addition of a little more "nut" material for Miss Winnie Lightner, cleanly written and avoiding all vulgarity, should put her over with the topnotchers.

Frances Pritchard, assisted by Edward Tierney and James Donnelly, has a well written "story" surrounding her terpsichorean efforts. She does pirouetting, jazz, semi-classic, acrobatic, high-kicking and other styles of stepping, besides imitating the dancing of Ann Pennington, Marilynn Miller and Bessie McCoy. Her assistants imitate George Primrose and Pat Rooney's steps. The whole turn is rapid and effective.

Topics of the Day No. 62 is a good selection of comic sayings.

Nora Bayes now appears as a blonde, has taken on a little flesh and is as popular as ever. She stayed on for about half an hour and did nine songs, with Dudley Wilkinson at the piano, a couple of the numbers worked up by a diminutive colored girl with a humorous faculty for imitating the star. Miss Bayes is still the peer of all female singles in the matter of incisive enunciation, every word of every number being thoroughly intelligible. But at the risk of being considered sacrilegious for daring to "criticize" so big a favorite, it can truthfully be stated that she sings all her numbers with the same rising and falling inflection and the same "flying" gestures for ballads, character and coon songs.

Ames and Winthrop have a most original vehicle for the exploitation of their burlesque dancing. It is different from all other singing and dancing turns—very artistically presented.

"A Trip to Hitland," made up of ten popular song writers rendering their own compositions, is certain of general approval. They have some new numbers since they last appeared at the Palace. Oddly enough none of them can put over a number, which probably accounts for the way most of the vaudeville performers sing a popular song. They have probably been taught by the composers who usually "demonstrate" in the music publishing emporiums. *Jolo.*

RIVERSIDE.

If the perfect weather streak on the holiday Monday affected lower Broadway, there was no reflex uptown. Business at the matinee was more than expected in fact the takings then about equaled both performances last year on the Fourth of July (it fell on Friday and was a "getaway" day). Monday evening the lower floor was not far from capacity, with the cool weather aiding the neighborhood draw.

A bright comedy show was offered and very well received. The first turns succeeded without being able to start much. Then the fourth spot delivered Moss and Frye, the first of a brace of two men talking acts (the other was Eddie Borden and his "sir" consort) to rack for a hit. The "how high is up" team slid along so easily that their position as the star colored current comedy duo could hardly be questioned. The laughter flowed in quantities. One came from what sounded like a new parody for them. It finished with "build a sweet little still, some place in the hills, and let the rest of the world roll by."

Pat Rooney and Marion Bent, in the Carlton Hoagland production "Rings of Smoke," was the headline, which permitted a close to eleven show with eight acts appearing. Mr. Rooney was in great form "selling" the Carlton Hoagland offering like the crack showman that he is. Perhaps he is to be credited with some of the draw. It is generally true that when he is present the houses are well filled and the act's month booking at the Palace starting next week sort of proves it.

There is a new dancing team in the Rooney and Bent company, the steppers being Marie Kavenaugh and J. Paul Everett who replaced the Gills. Miss Kavenaugh may not yet have the "book" part down to the predecessor, but in a dancing way the team appeared to score well, with a whirling acrobatic proving the best of their routine. The rest of the assisting cast is intact including Lucille Love, Lillian Fermoyle, Maude Drury and Vincent Lopez' "kings of harmony."

The "intimate" and sure fire finish in "one" of "Rings of Smoke" sure placed the house in jolly humor, which continued until the show was over, for Rooney was on next to closing and clowned so successfully with Davis and Pelle that there were roars of laughter. Rooney placed in that spot is liable to "sell" any closing act as well, and his trick of converting a portion of a show into a revue is a valuable aid. The Davis and Pelle routine is of the star equilibristic kind. Rooney in participating for comedy didn't much harm the "marathon" part and the answer was that no one left the theatre until the exit march. Rooney called the turn on those microscopic bow ties, first inquiring of Julius Lenzberg whether he was growing a mustache and then discovering that it was the leader's necktie.

Eddie Borden and his all-star cast of one "Sir" Frederick Courtney, ran second on applause honors, opening intermission. At the opening he has his "cast" doing "wop" dialect in the burglar bit, which gives a touch of surprise to the English dialect later. Like the preceding comedy turn there was mention of that tender subject in these parts—liquor. Borden admitted that "sunshine is so beautiful but moonshine is more substantial."

There was a liberal supply of dancing in the show in addition to the stepping in the Rooney and Bent turn. Closing intermission was Theodore Bekefi with two girl assistants (New Acts), in a varied dance routine. Jack Lacey and Celia O'Connor did nicely on second. The duo have considerably polished their routine and that has perhaps aided them to the better bookings. The hitting on the chest is out, for one thing. Miss O'Connor has a pleasant voice, used to advantage with several numbers. Her contortionistic tricks gave a comedy twist to the dancing. She looked well in two becoming frocks, both of satin.

Beatrice Morgan and company presented the Edgar Allan Woolf comedy "Moonlight Madness" in number three spot, where it was liked. Really the best laugh of the playlet came at the close when Miss Morgan asked John Connery, playing a husband role, whether he'd do what he once promised—take her to a burlesque show.

The Billy La Mont trio, with a capital wire act started things off in lively fashion. The younger of the two girls is a star performer. Her frocks are edged with fluff like Bird Millman's and she resembles Miss Millman in her work. She is a streak on the tight wire, even faster than the clever man in the act and her trick of running on a moving rope is some stunt. *Ibee.*

BRIGHTON.

Real big league stuff—this week's show at the Brighton—nine acts, very well balanced, making a fast playing and highly entertaining program that held up from opening to closing act without a break in the running. Two changes were made in the bill Monday, Wilfred Du Bois replacing Jack Hanley and Sheila Terry and Co. deputizing for Ralph Dunbar's Tennessee Ten. Monday night the house was sold out at 7 o'clock. By curtain time, 8.30, the standee spaces roped off at the rear of the orchestra rail were packed five rows deep. Jack Norworth, headlining, captured a sizeable comedy hit with a bit from the "Tattles of 1920," with which he recently closed a starring tour. This is the familiar "before and after marriage" thing done in vaudeville since the days of variety, but holding material of the brightest sort imaginable and played perfectly by Mr. Norworth and Janet Adair, who appears number two in her single and also assists Mr. Norworth in the comedy bit above mentioned. The couple aptly exemplify the truth of the old axiom, "It isn't what you do in the show business, it's how you do it." Instead of the noisy chattering wife, Miss Adair shows a natural repressed better half, exactly true to type, a real characterization that furnishes a corking contrast to Mr. Norworth's kidding and tantalizing hubby. Mr. Norworth also scored with a couple of typical Norworth ditties, the first "Ten Little Bottles," a parody on the old jingle of that name brought up to date and containing a bunch of good comedy punches, and the second, "Broadway Blues," a modern jazz number, well delivered and sent across for a walloping hit. The applause was rather light, however, at the conclusion of the Norworth act. This seemed odd in view of the laughs secured by the couple, but was probably due to a "cold" exit, minus the customary "bow" music.

Kate Elinore and Sam Williams were a comedy riot and a tower of strength to the first half. Appearing number four, they doubled up the house for a continuous stream of laughs, Miss Elinore's pop gun working with its usual sure-fire effect. She is a favorite at the Brighton and the crowd gave her a great send-off. Mr. Williams pianologed a couple of pop. numbers for heavy returns. Although a bit inclined to staginess he makes a capital foil for Miss Elinore's comedy antics.

Janet Adair on second was a hit all the way with a diversified routine of jazzy and character numbers. She did "Jazz Vampire" exceptionally, realizing just the proper jazz tempo and characterizing the number with a convincing negro dialect. This ability to put over a raggy song is further evidenced by Miss Adair with "Never Let One Man Worry You," one of those slow draggy chants full of real negro color, and handled with a complete mastery of the dialect and phrasing. Three short character bits, described as "thumb nail sketches," landed Miss Adair across the finish line one of the big applause winners of the show.

Tom and Kitty O'Meara, following, also landed heavily with a series of character and ball room dances. The old-fashioned minuet, prettily costumed and expertly performed, was picked for a thunderous hand. The Bowery tough dance also pulled a gale of applause, but it is overdrawn, nevertheless, and would be more effective if toned down. Freddie Clinton filled in at the piano between dances, pulling down a neat little score with a solo on the music box and a ballad competently delivered. A high class dancing turn this, enhanced by the modesty and lack of pose of the principals.

Sheila Terry and Co., closing the first half, held the spot very well. This week is a repeat for Miss Terry's act at the Brighton, she having played the house the opening week of the season. Gattison Jones and Al. Peterson, Miss Terry's supporting "co.," each landed individually with singing and dancing. Peterson's eccentric stepping and Miss Terry's toe dances, the latter daintiness personified, were picked for the blue ribbon honors by the holiday bunch, who seemed bent on giving every act a 100 per cent. applause return for everything offered.

Felix Bernard and Jack Duffy, opening after Topics of the Day, following intermission, started off with a rush and made every post a winning one. The boys have likeable personalities and well developed entertaining abilities. Mr. Duffy handles the vocal end while Mr. Bernard officiates at the piano. That was the third time during the show the piano was used, but the preceding key punchers were forgotten when Mr. Bernard tore off "Dardanella" with chromatic variations. Mr. Duffy announced his partner as the writer of "Dardanella." No mention was made of Johnny Black, co-composer of the number. Inasmuch as Mr. Black failed to give Mr. Bernard similar credit when appearing in vaudeville recently that makes matters even. Mr. Duffy does current rag numbers, in approved cabaret style, putting each of his songs over with a surenced that hits a bull's-eye every time. A corking pair of entertainers, those boys, coming to the front with rapid strides. They were a big hit, and deservedly so.

Frank Wilcox and Co., presenting "Sh-h," a farcical sketch of old-fashioned construction and very familiar situations, lifted the roof with the storm of laughs and applause accorded their efforts. It's all been done time and time again, but as played by Mr. Wilcox and a company of legitimate players of proven ability the sketch is a howl from opening to tag line. As a sure-fire comedy scream "Sh-h" qualified as a topnotcher. Wilfred Du Bois opened with a speedy juggling turn, displaying a routine of deftly performed and unusual balancing tricks and "An Artistic Treat," one of the best posing acts in show business closed. *Bell.*

ROYAL.

Paderewski's favorite instrument is being overworked in various shapes and sizes on the program this week. Five of the nine turns sport a piano at least once, while Larry Harkins and company go it double—a couple of grands grace the rostrum when they perform.

Speaking of Independence Day, Monday must have been a popular afternoon at the beaches. The downstairs floor was palpably "dressed" to hide its lack of population. Considering the usual capacity or near-capacity at this house—and considering the holiday, this wouldn't seem possible, but such was the case. The loges, boxes and balconies were pretty well inhabited, however.

Gus Edwards in his "Demi-Tasse Song Revue," in which he is being assisted by "Master" Vincent O'Donnell, the kid McCormack (programmed styled), yet not so far fetched at that, and the Furman Sisters, is headlining and closed the show holding them to a man. It remained, however, for two male singles to annex the honors between them. Harry Delf encored and re-encored songs, more songs and some dances in the next to closing the first half spot and thus qualified as one half of the contenders for those honors. Allan Rogers with his "fifteen minutes of concert" No. 2 after intermission tied them in a knot following his request reverent rendition of "Eli Eli" stopping the show for a neat little speech. It is not the secular equation that entered in this ovation at the conclusion of this famous Hebrew chant for Mr. Rogers has been doing this same thing time and again in the other houses. As he has it in the speech part, if it were a matter of using the number because of the applause it is likely to receive from a sympathetic audience he would never use it. He only incorporates it in his program because it appeals to him personally and is likely to charm all those who hear it. So opposite in style and routine are the Messrs. Delf and Rogers and yet so similar was their most cordial and spontaneous response it is difficult to "pick a winner" so we must call it a dead heat.

The Toscano Brothers, Roman costumed wielded a number of vicious looking Roman battle-axes between them to a rousing send-off. A sister team, Sheldon and Dailey, and Larry Harkins and his Monarchs of Melody, both new acts, next held forth in the order named to heavy response. Mr. Delf was switched from closing the first half to No. 4, swapping places with the Conlin-Glass offering. Delf's stuff is all restricted, self-authored and composed material and went for all it was worth. The travesty of the man getting out of bed number got them strong as did a travesty on the types of vaudeville hoofers extant in this field of endeavor.

This bill is great stuff from the actor-composer's angle. There are three there this week. First came Mr. Delf. The James F. Conlin-Myrtle Glass miniature musical comedy, discloses the fact Mr. Conlin pleads guilty via the printed program on perpetrating his tuneful melodies. Gus Edwards naturally completes this trio. Conlin and Glass closed the first half to a sympathetically interested house who were intently watching and listening to the progress of the couple's domestic affairs as depicted during the course of "The Four Seasons" and "The Four Reasons." Starting with spring and concluding with winter, the duo progresses through the stages of courtship, marriage, quarrel and reconciliation in as interesting a twenty minutes as could be desired. Harry Breen is credited for the book and lyrics of the offering.

Harry Austin Reed and company, with a neat dramatic sketch reopened after intermission. There's one discrepancy in the piece, however. The woman's exclamation of the word "Robert" on the entrance of a third gentleman to interrupt her clandestine amourous affair with a lounge lizard gives the impression said Robert is her husband, both to the audience and to the vamping male which is necessary for the further progression of the plot. The latter accordingly buys the woman in the case for $20,000, meaning Robert is to release all claims to her for the consideration aforementioned. The punch is that Robert is not her husband at all. Curtain. That point is misleading but otherwise the piece is all there; well written, with an interesting little plot and capably presented by an intelligent cast.

Allan Rogers next performed for a quarter hour and gave way to Harry and Emma Sharrock, the "fair ground fakirs." The introductory hokum on the lot is laugh convulsing stuff, but the mind reading business is the k. o. of the routine. Miss Sharrock brightly mixes her straight answers with a few choice nifties that had them laughing periodically. Gus Edwards closed and despite his several verbal asides to "hurry up, the beach is calling me" stayed some twenty odd minutes and leisurely chalked up a heavy score. Hazel and Alice Furman, a couple of beauts of the hard-to-see-easy-to-look-at brand lent a dash and color to the offering that rounded out matters handsomely after Mr. Edwards and Vince O'Donnell vocalized their stuff. The kid did two published numbers for his specialties and rocked the house. The concluding medley of Edwards' compositions bon voyaged them rousingly. This marks the beginning of Mr. Edward's last fortnight's sojourn in the two-a-day at the conclusion of which he contemplates starting rehearsals of an annual full-fledged $4 revue. *Abel.*

HENDERSON'S.

Last Monday afternoon marked the return of two-a-day big time vaudeville to Henderson's Coney Island. Heretofore this season, since its reopening under the management of Weiss Brothers a couple of months ago, the house has played three-a-day small time pop. vaudeville and pictures, the shows being booked by Bob Hutchinson through the 5th floor or Family Department of the Keith Exchange. With the change of policy to two-a-day, Johnny Collins (6th floor) was placed in charge of Henderson's bookings for the Keith office.

The show, scheduled to begin at 2.30 Monday afternoon, got away to a late start. The Selznick News Weekly followed the overture, the latter ringing in at 2.45. Most of the so-called film news weeklies are rather tiresome affairs when it comes to depicting matters of current interest, but the Selznick Weekly goes them all one better in its utter lack of picturized information. If the Selznick's Weekly shown at Henderson's this week is a sample of its regular service, the reel should easily qualify as one of the best "chasers" a pop. house could use to drive out the long distance sitters.

Following the Selznick weekly "Topics of the Day" were given a short whirl, and though holding what should have been several good laughs, passed away with a ripple or two, the Selznick reel preceding having evidently put most of the bunch out front in a state bordering on coma. By 3 o'clock attendance reached its maximum, the orchestra being half filled, with the balcony the same—a slim crowd for a holiday afternoon. This naturally made it hard for all of the acts, none of the eight getting anything more than passable returns.

Sylvia Clark, fifth, held up the middle section of the show nicely, putting in a punch just where it was needed. Miss Clark, after slipping over a couple of well written and finely delivered character numbers, did a ballad, "It Might Have Been You." While rendered capably, the ballad seemed poorly placed. She is a natural comedienne and is at her best when handling comedy character numbers. The travesty classical dance and burlesque drama sent her off at the finish to one of the best hands of the afternoon.

Mel Klee, next to closing, failed to go as well as he has been going recently around the New York houses. Why Mr. Klee insists upon using Al Herman's make-up, general mannerisms and method of delivery is hard to understand. He has a capital idea of delivering a monolog, a voice much above the average for a black-face comic, and could easily develop a method of his own. Admitting that some of Al Herman's mannerisms were used before Herman himself by other black-face comics, and that Mr. Klee has as much right to certain business as Herman, the fact remains a large part of the method employed by Mr. Klee in putting over his stuff has been identified with Herman for several years. Mr. Klee apparently could be just as funny without suggesting Herman. The idea is worth a trial, anyway. The confidential stuff, such as remarks about the other performers, got the most for Mr. Klee, who suffered in general with the other acts on the bill through the apathy of the audience.

Anderson and Yvel, opening with their rapid fire skating turn, had a battle on their hands, but pulled out excellently, considering the circumstances. Burns and Foran, second, a couple of neatly clad hoofers, showed some high class eccentric stepping which helped to wake 'em up a bit. An unannounced double imitation of Pat Rooney's waltz clog, with the identical music, even to the drummer's taps, and a double soft shoe eccentric for closing, evidenced the fact the boys have the goods. They did well for the spot.

Bowers, Walters and Crocker grabbed all the laughs in sight with their rube acrobatic turn. The old-fashioned knockabout stuff has not been overdone of recent years, and the trio profited accordingly. The comedy bit of the three rolling under the drop went over in a manner indicating it was new to nine-tenths of the audience. A standard turn, this, which always manages to hold 'em in good shape in any old spot.

Olive Briscoe and Al Rauh, fourth, showed little until Mr. Rauh got to the burlesque ballad. This established the team, and the rest of the vocal routine went over smoothly. Miss Briscoe adds a lot to the act by her splendid appearance and her ability to carry clothes classily. The comedy patter is a bit weak in the early section of the act, however, and a freshening up with newer and brighter stuff would give the speed now lacking in the first five minutes. Mr. Rauh shows real ability as a comic of the quiet type, and lacks nothing but material.

Anatol Friedland and Co., sixth, presenting "Musicland," a rather ordinary girl act, jogged along fairly with a series of specialties, the best of which were a toe dance by an unprogrammed young girl and some nifty vocalizing by the musical director, Mr. Mack. Mr. Friedland made it known during the act that his company had arrived at Coney Island Monday afternoon too late for an orchestra rehearsal. This undoubtedly handicapped the act to a considerable degree. Like all the song writers in vaudeville Mr. Friedland, with the assistance of Mr. Mack, offers a medley embracing his compositions, past and present. All of the choruses landed for appreciative hands, Mr. Mack's lyric tenor, sweet and showing evidences of training, lending added value to Mr. Friedland's extensive

(Continued on page 15.)

BILLS NEXT WEEK (JULY 12)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to the booking offices they are supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

NEW YORK CITY
Keith's Palace
Rooney & Bent Rev
Jitsie Jo
Jimmy Lucas Co
Rose Wyse Co
Anderson & Yvel
(Others to fill)
Keith's Alhambra
Van Cellos
Russell Dewitt
H Cooper & Boys
The Sharrocks
Eva Shirley Co
Emma Stephens
Lee Kids
Robbins
Marie Lo

Keith's Colonial
Brown's Monkeys
Julia Curtis
Peel & Rosedale
[illegible] & Mills
"The Man Hunt"
Bernard & Duffy
"Little Cottage"
Herman Timberg
The Levolios

Keith's Riverside
General Pisano Co
Dailey Reilly
[illegible] & Widows
Claudia Coleman
Diamond & Girls
Ed E Ford
H McConnell & Sis
Van & Corbett
Nathan Bros

Keith's Royal
Bedford & W
Steel & Blake
Hungarian Rh'psody
Rose Claire
Frances Pennett
Dillon & Park
Florence & Lorena
Lillian Shaw
4 Nightons

Keith's 81st St.
Marguerite & A
Hanna & Cole
Royal Gascoynes
Eddie Borden Co
Dooley-Sayer Rev
(One to fill)

Keith's H. O. H.
2d half (8-11)
Glenn & Richards
A O Duncan
Wilton Sis
Bobbe & Nelson
Sylvia Loyal Co
(One to fill)
1st half (12-14)
Rolfe & Stanley
Wood & Wyde
Combe & Nevins
Billy Glason
(Two to fill)
2d half (15-18)
Willie Hale & Bro
Powers & Wallace
Larry Harkins Co
Chris Richards
(Two to fill)

Proctor's 125th St.
2d half (8-11)
4 Roses
[illegible] A & S
Jason Bros
Wesley & Ardsley
Burns & Frabito
Nelson Troupe
1st half (12-14)
Quigley & Farrell
Frank Mullane
(Others to fill)
2d half (15-18)
A & W Carlton
Seaman & Sloane
(Others to fill)

Proctor's 58th St.
Hanson 3
Bernard & Ferris
F & T Sholl
Fiske & Floyd
Bee Hovels
"Artistic Treat"
2d half
Sweeney & Rooney
Josephine & L
Wheeler & Potter
Chas Mack Co
Miller & Lyle
Rose Revue

Proctor's 5th Ave.
2d half (8-11)
Al Libby
Wm L Gibson Co
Powers & Wallace
Rose Wyse
(Others to fill)
1st half (12-14)
Willie Hale & Bro
Chas Mack Co
Grace Nelson
Burns & Frabito
(Others to fill)
2d half (15-18)
Leon Varvara
Quincy 4
(Others to fill)

Proctor's 23d St.
2d half (8-11)
Pierce & Goff
Little Jerry
Violet Hunter Co
Billy Glason
Marlotte's M'nettes
(Two to fill)
1st half (12-14)
Andrew & Cotter
Irene Myers
Larry Harkins Co
Kenny & LaFrance
(Others to fill)
2d half (15-18)
Rolfe & Stanley
H J Conley Co
Chas Keene
Breen Family
(Others to fill)

CONEY ISLAND
Brighton
A & M Fra Belle
Young & Wheeler
Toto
Kranz & La Salle
Harry Holman Co
Dotson
Harry Carroll Co
Monroe & Grant
Henderson's
Davis & Pelle
Lacey & O'Connor
"Current of Fun"
Dixon Sis
Gus Edwards Co
Jas C Morton Co
Ruth Roye
4 Bards

BROOKLYN
Keith's Bushwick
Wilton Aubrey 3
Johnny Small & Sis
Horace Golden Co
Dolly Kaye
Eva Taylor Co
Moss & Frye
Chic Sale
Tuscano Bros
Keith's Orpheum
Great Johnson
Burns & Foran
H Montgomery
Chas Wilson
Mme Doree
Belle Montrose
Alan Brooks
Margaret Young
"Act Beautiful"
Keith's Greenpoint
2d half (8-11)
Josephine Lenhart
Chas Mack Co
Tom Patricola
Chas Henry's Pets
(One to fill)
1st half (12-14)
Seaman & Sloane
(Others to fill)
2d half (15-18)
Jean & Bell
Tommy Allen Co
(Others to fill)
Keith's Prospect
2d half (8-11)
The Uniques
H & A Seymour
Miller & Lyle
(Others to fill)
1st half (12-14)
Chas Henry's Pets
Quincy 4
Powers & Wallace
Breen Family
(Two to fill)
2d half (15-18)
Wood & Wyde
Viola Dale
Bobbe & Nelson
(Others to fill)

ALLENTOWN, PA.
Orpheum
Snow & Valmar
Dolly & Thornton
Dolce Sisters
(Two to fill)
2d half
P LaVan & Miller
Sam Hearn
Private Property
(One to fill)

ATLANTA
Lyric
(Birmingham split)
1st half
Peggy Carhart
Watkins & Williams
Lovenberg Sis & N
Joe Browning
Nikko Japs

ATLANTIC CITY
Garden Pier
Robbie & Rothman
Ethel McDonough
F Pritchard Co
Harry Breen
H E Ball & Bro
Pearson & Lewis
Lightner Girls & A
Bowers Walters & C

AUGUSTA
Grand
(Macon split)
1st half
Kartelli
[illegible]
Polly Oz & Chick
Billy Beard
Time & Tide

BALTIMORE
Maryland
Walthour & Princeton
Forman & Nash
The Briants
Marion & M'guerite
Clarke & Bergman
Victor Moore
El Rey Sis

BIRMINGHAM
Lyric
(Atlanta split)
1st half
Lew Hoffman
3 Dughty Girls
Holmes Co
Vardon & Perry
H Curtis & Bond

BOSTON
B. F. Keith's
La Hoen 3
Greenlee & Dr'yton
Lillian Herlein
Conlin & Glass
Harry Delf
Robert Dancers
Lydell & Macy
Otto Rice & H Ford
La Bergere Co

BUFFALO
Shea's
Sherwin Kelly
Howard & Mitchell
Conley & Webb
Muldoon F'klin Co
Toney & Norman
Mason Keller Co
Anna Chandler
[illegible] 3

CHARLESTON
Victory
(Columbia split)
1st half
Carrera & Cleo
3 Isaac Boys
Angel & Fuller
4 Ushers
3 Ankers

CHATTANOOGA
Rialto
Lampinis
Ferro & Coulter
Maryland Singers
Herrick & Davis
Perry
2d half
Burke Bros
Lewis Seymour

Toney Gray Co
3 Jennettes

CINCINNATI
Keith's Palace
Pantzer 3
G & M Stanley
Singer & Dolls
"On Mississippi"
4 Woodrow Girls
Ward & Dooley
(One to fill)

CLEVELAND
Hippodrome
Lillian's Dogs
Hartley & Eastman
Lane & Moran
Irving Fisher
Ralph Hero
Louis Hardt
(Two to fill)

COLUMBIA
Columbia
(Charleston split)
1st half
Francilli Sis
Blaine & Titania
Hall & Coburn
Walter & Weems
"Girl in Moon"

Primrose 4
Curzon Sis

MOBILE
Lyric
(N. Orleans split)
1st half
Martin 3
Rozard & Goody
"Tango Shoes"
Alexandria
De Rock 3

MONTGOMERY
Grand
Graham's M'nettes
3 Ander Girls
Herman Lieb Co
Karl Karey
Herbert 3
2d half
Jap
Burke Walsh & N
Rowans & Clare
Sterling Four
Aerial Silverlakes

MT. VERN'N, N. Y.
Proctor's
2d half (8-11)
Seaman & Sloane
Quincy 4

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EASTON, PA.
Able O. H.
La Van & Miller
Sam Hearn
Private Property
(One to fill)
2d half
Snow & Valmar
Mabel Berra
Dolly & Thornton
Dolce Sisters
(One to fill)

HARRISBURG
Majestic
Mabel Berra
Murray Bennett
(Three to fill)
2d half
Arthur Davids
Winter G'den Girls
(Two to fill)

JACKSONVILLE
Arcade
(Savannah split)
1st half
Larue & Allen
Dolly Ward
The Rehearsal
Riley Shetts & C
Circus Days

JERSEY CITY
B. F. Keith's
2d half (8-11)
Jean & Bell
Inman & C'ngham
Harry Peck
Diamond & B
Toonerville Tooters
(One to fill)
1st half (12-14)
Arthur & Keith
Chris Richards
Tommy Allen Co
Bobbe & Nelson
(Others to fill)
2d half (15-18)
Frank Mullane
Burns & Frabito
(Others to fill)

Monroe & Grant
(Others to fill)
1st half (12-14)
Leon Varvara
Barnes & Freeman
Dorothy H Magnus
(Others to fill)
2d half (15-18)
Amos Winthrop
Grace Nelson
(Others to fill)

NASHVILLE
Princess
(Louisville split)
1st half
L & H Draper
Wm Morrow Co
"Flirtation"
3 Keena Girls
[illegible] & Bro

NEWARK, N. J.
Proctor's
2d half (8-11)
Royal Gascoynes
Breen Family
Peck & McIntyre
Sentry Band
4 Bards
(Others to fill)
1st half (12-14)
Jean & Bell
Wm L Gibson Co
Chas Keene
Kramer & Boyle
(Others to fill)
2d half (15-18)
John L Clair
Combe & Nevins
(Others to fill)

NEW ORLEANS
Palace
(Mobile split)
1st half
Bally Hoo 3
Jason & Harrigan
Pettikins' Minstrels
Col Jack George
Ross King 3

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LITTLE ROCK
Orpheum
(Memphis split)
1st half
Talma
Rubel & Rosa
Columbia & Victor
Bobby Randall
Techow's Animals

LOUISVILLE
National
(Nashville split)
1st half
Dare Bros
Edna Bennett
Fashion Minstrels
Connors & Byrnes
Seibini & Nagel

MACON, GA.
Grand
(Augusta split)
1st half
Clare & Atwood
Joe Darcy
Libby Sparrow 3
Margaret Padula
Norvel Bros

MEMPHIS
Orpheum
(Little Rock split)
1st half
Kidera Co
Lippard & Dillon
Billy Beard

NEWPORT NEWS
Olympic
Wheeler 3
Walsh & Edwards
Helen Trix & Sis
Nick Hufford
Daly Mack & Daly
2d half
3 Chums
"Love Will Do"
Dora Hilton
(Two to fill)

NORFOLK
Academy
(Richmond split)
(Two to fill)
1st half
Chester & Allen
3 Jesters
Lynch & Zeller

PITTSBURGH
Davis
Frank Markley
Duval & Symonds
Ethel Clifton Co
Fitzgibbon & Lee
Kinney & Corinne
Harry Fooce
Leons & Inez
(One to fill)

READING, PA.
Hippodrome
Arthur Davids
Winter G'den Girls

LEO BEERS
Management Messrs. Shuberts

(Two to fill)
2d half
Murray Bennett
"Fifty Babes"
(Three to fill)

RICHMOND
Lyric
(Norfolk split)
1st half
3 Hayes Sis
Geo Yeoman
Monarch Comedy 4
(Two to fill)

ROANOKE
Roanoke
3 Belmonts
E J Moore
Violet Dale
Sugarfoot Gaffney
Nolan & Nolan
2d half
Parsons
Carson & Willard

SAVANNAH
Bijou
(Jacksonville split)
1st half
Julia Edwards
Weber Taylor & H
"At the Turnpike"
Scott & Christy
White Black & U

SYRACUSE
B. F. Keith's
Aerial Valentines
Carlton & Bellew
"Hands Up"
Ashley & Dietrich
[illegible]
(Two to fill)

WASHINGTON
B. F. Keith's
Jennier Bros
Yokes & Don
Maud Muller's Rev
Janet Adair
Jean Adair
Gordon & Ford
Jack Norworth
"Begin of World"

YONKERS, N. Y.
Proctor's
Sweeney & Rooney
Josephine Leonard
Rice & Ward
Miller & Lyle
Rose Revue
2d half
Hanson 3
McCormick & W
Fiske & Floyd
Bee Hovels
"Artistic Treat"

Poli Circuit

BRIDGEPORT
Poli's
Hanlon & Arthur
Bernard & Sands
Bowen & Baldwin
Overseas Revue
2d half
Zahns & Genevieve
Duttel & Covey
DeFace & Yorkee 3
Healey & Cross
Plaza
Brown & De Mont
Burke & Lillette
Ben Smith
Nana's Birds
2d half
The Smiths
Burns & Wilson
(Two to fill)

HARTFORD
Palace
Lee Hing Chin
Jeanne Boydell
Casper Clark Co
Will Oakland
Leon's Ponies
2d half
Vallie Band
H Keller & Chums
Hamlin & Mack
Bernard & Sands
"Sweeties"

NEW HAVEN
Bijou
The Smiths
Charlie Martin
Townley & Norman
Burns & Wilson
"Making Movies"
2d half
Margaret Taylor
"Making Movies"
Ben Smith
(Two to fill)
Palace
Bensted & Marion
DeFace & Yorkee 3
Frank Sabini Co
(Two to fill)
2d half
Hanlon & Arthur
Bowen & Baldwin
"Overseas Revue"
(One to fill)

SCRANTON, PA.
Poli's
(Wilkes-Barre split)
1st half
Ross & Mattie

Lynn & U Wesley
Harry Puck
"Whirl of Variety"

SP'G'F'LD, MASS.
Palace
Jean & Val Jean
El Cleve
Indoor Sports
Lanigan & Haley
Tom Brown Co
2d half
The Halkers
Cutty & Nelson
Casper Clark Co
Will Oakland
Leon Ponies

WATERBURY
Poli's
Vallie Band
H Keller & Chums
Hamlin & Mack
Duttel & Covey
Prescott & H Eden
2d half
Lee Hing Chin
Burke & Lillette
Townley & Norman
Jeanne Boydell
Prescott & T Eden

WILKES-BARRE
Poli's
(Scranton split)
1st half
Henry & Bradley
Cromley & Brown
Himber & Paterson
Foster & Seamon
"Sweet Sixteen"

WORCESTER
Poli's
Margaret Taylor
Charlie Lawrence
Cutty & Nelson
Healey & Cross
"Sweeties"
2d half
Brown & De Mont
El Cleve
"Indoor Sports"
Frank Sabini Co
Bensted & Marion
Plaza
The Halkers
Nardini
(Others to fill)
2d half
Lanigan & Haley
Charlie Martin
(Others to fill)

BOSTON B. F. KEITH

Vaudeville Exchange, Boston

BOSTON
Gordon's Olympia
(Scollay Square)
Fisher Co
Susan Tompkins
McCarthy & Bernard
Mann 3
"True Pals"
Gordon's Olympia
(Washington St.)
Manning & Hall
Story & Clark
Howard & Sadler
The Hedleys

BROCKTON, MASS.
Strand
Top & Bottom
Howard Taylor & T
Lyle & Emerson
Edna Aug
Les Merchants
2d half
Marion & Wilson
Ed & Lottie Ford
Dixie 4
Homer Miles Co
(One to fill)

CAMBRIDGE
Gordon's Central Sq.
Joe La Veaux
Crane & Howard
Butler & Parker
Gillette's Monkeys
2d half
Jordan Girls
Isaac & Ryan
3 Dennis Sis
Fox English

HALIFAX, N. S.
Strand
Pollard
Baker & Cameron
Finn & Sawyer
Martin & Montgo'ry
Capes Bros

HOLYOKE, MASS.
Mountain Park
Guilfoyle & Lang
Foley & La Tour
H & L Ford
Billy McDermott
Kluting's Animals
2d half
Henry's Pets

Reed & Clifton
Les Merchants
Weaver & Palmer
Amoros Sis

LEWISTON, ME.
Music Hall
Dennis Sis
Amoros Sis
(Two to fill)
2d half
Joe La Veaux
Lyle & Emerson
Hayden & Ercell
Gypsy Songsters

LYNN, MASS.
Gordon's Olympia
Samoya
Fox & English
Hayden & Ercell
Gypsy Songsters
2d half
Crane & Howard
Edna Aug
Rollison & Jeffries
Gillette's Monkeys

NEW BEDFORD
Gordon's Olympia
4 Moran Sis
[illegible] & Ross
Homer Miles Co
Dixie 4
2d half
Samoya
Butler & Parker
Taylor Howard & T
Guilfoyle & Lang

NORWICH, CONN.
Davis
Foster & Peggy
Carney & Rose
Reed & Clifton
Exposition 4
2d half
Hill & Quinnell
Marion Clare
Mellon Case
Kluting's Animals

ST. JOHN, N. B.
Opera House
Chief Eagle Horse
McGowan & Cheney
Murray Sisters
Stuart & Neff
Aerial Shaws

ORPHEUM CIRCUIT

Palace Theatre Building, New York City

CHICAGO
Majestic
H Crossman Co
Elizabeth Murray
McCarthy & Faye
"Playmates"
Hickey Bros
Jed Dooley Co
Laurel Lee Co
Felix & Fisher
"3 Aces"
Palace
Blossom Seeley Co
4 Henry Boys
Rose & Moon
Harrison & Dakin
F & M Carmen
Vernon Stiles
(Two to fill)
State-Lake
"Love Shop"
Milt Collins

Anthony
De Ho Gray Co
(Others to fill)

CALGARY, CAN.
Orpheum
(12-14)
(Same bill plays Victoria 15-17)
Wellington Cross
"Love Game"
Clifford & Wills
Nelson & Barry Boys
Hayataka Bros
Musical Parshleys

DENVER
Orpheum
(Sunday opening)
Beth Beri Co
"Touch in Time"
Ned Norworth Co
Fox & Ingraham
Werner Amoros Co

KANSAS CITY, MO.
Orpheum
(Sunday opening)
Ryan & Lee
W J Ward Girls
Cahill & Romaine
Garcinetti Bros
Jazzland Naval 7

LOS ANGELES
Orpheum
Howard & Clark Rev
"Flying Furnace"
Bill Robinson
Morgan & Gates
Reddington & Grant
Josie Heather
Alexander Carr Co

ST. LOUIS
Rialto
4 Marx Bros Co
Lydia Barry
Leach Wallen 3
Gilbert & Saul
(Two to fill)

ST. PAUL
Orpheum
(Sunday opening)
"The Champion"
[illegible]
Wilson & Larsen
Reeder & Armstrong
Bert Kenny

SALT LAKE
Orpheum
(Sunday opening)
"Last Night"
Earl & Sunshine
Bert Hanlon
"Melody Garden"
Lasier Worth Co

SAN FRANCISCO
Orpheum
(Sunday opening)
Bremer & Gardner
Jerome & Parker
Clara Morton
Elsa Ryan Co
Palo & Palet
Novelty Clintons
Dial's Monks
"Kiss Me"

SEATTLE
Orpheum
"Rubeville"
Scotch Lads & Lass
Sally Ward Co
J & M Harkins
Yates & Reed

ERNIE
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CHICAGO
MOST RELIABLE AGENCY
IN THE WEST

MILWAUKEE
Palace
"[illegible] Shop"
Bob Hall
Libonati
G & M LeFevre
Renard & Jordan
Chong Ling Hee Tr
Keene Koys & M

MINNEAPOLIS
Orpheum
"Once Upon Time"
Duffy & Sweeney
Ray Conlin
The Ramirez
Lawton

OAKLAND, CAL.
Orpheum
(Sunday opening)
Rosalo
Gardner & Hartman
Kane & Herman
Bach Rose
Bartholdi's Birds

OMAHA
Orpheum
S Schaffer Co
Marie Gasper Co
3 Boselles
Edward Marshall
Newhoff Phelps

B & H Shattle
Jeanette Childs

SIOUX CITY
Orpheum
Kate & Wiley
Davis & Chadwick
"Petticoats"
Gene Greene
Reno
DeWitt Young & Sis
Bosley & Porter
Claire Forbes
Florence Tempest
Lady Alice's Pets

VANCOUVER, B. C.
Orpheum
Frank Dobson Co
Bevan & Flint
Willie Mahoney
Jerome & Newell
DeWellington's Rev
Edna Showalter
Lee & Heimer

WINNIPEG
Orpheum
Singer's Midgets
Ioane & Alberto
Raymond Wylie Co
Roy LaPearl
Shaw & Campbell

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago

ABERDEEN, S. D.
Orpheum
2d half
Lord Bros
P Vincent Co
Joe Brennan
Five Cranes

B'LLEVILLE, ILL.
Washington
Flying La Mare
Holey & Dell
York & Maybelle
2d half
Maree

Orpheum
Eagle & Ramona
Dahl & Walling
Chatham & D'court
Armento & Bro
2d half
Cortell
Midget Trio
Martin & Walters
The Vanderbeers

G'NITE CITY, ILL.
Washington
2d half
Herman & Shirley

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Russell & Titus
Harris & Harris

E. ST. LOUIS, ILL.
Erber's
Hugo Sis
Renie & Florence
Robb & Whitman
Herman & Shirley
2d half
Violet & Lewis
4 Harmony Kings
Brennan Sisters
(One to fill)

FARGO, N. D.
Grand
Lord Brothers
Peggy Vincent Co
Joe Brennan
Five Cranes
2d half
Eagle & Ramona
Dahl & Walling
Chatham & D'court
Armento & Bro

FREMONT, NEB.
Wall
2d half
Oonaga
Irving Thompson
Kelly & Stone
Richard Keane Co

G. FORKS, N. D.

Duncan & Castle

K'NSAS CITY, MO.
Globe
Old Time Darkies
(Three to fill)
2d half
Jerome & Mack
Fredericks E & T
Kate & Wiley
(Two to fill)

LINCOLN, NEB.
Lyric
Lady Alice's Pets
Bard & Stone
2d half
Wallace Galvin
(One to fill)

OKLAHOMA CITY
Lyric
P & E Warner
Little Caruso Co
Purdo & Goodridge
Rinaldo Bros
(One to fill)
2d half
The Gabberts
Downing & Whiting
"Four of a Kind"
Johnny Keane
LeClaire & Sa'pson

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CHICAGO Special Rates to the PROFESSION

OMAHA, NEB.
Empress
Rage & Co
Jerome & Mack
Fredericks E & T
Rising Generation
2d half
Bard & Stone
Rising Generation
(Two to fill)

RACINE, WIS.
Rialto
2d half
D P Coe & Haw
[illegible]
(Three to fill)

ST. LOUIS
Columbia
Musee
Orvill Kramer & G
Ted McLean Co
Billy Walsh
"Holiday in Dixie"
2d half
Robert Swan
Renie & Florence
Morris & Greeley
(Two to fill)
Grand
Walter Baker Co
Ferguson & S
Leach Wallen 3
Gilbert & Saul
Hendrix Belle Isle
Villani & Villani
Traville Girls & B
Jim McWilliams
Roy & Arthur
Skydome
Bramino Sisters
Russell & Titus
Harris & Harris

2d half
Flying La Mare
York & Maybelle
Billy Walsh
Orvill Kramer & G

SIOUX CITY, IA.
Orpheum
Reno
Davis & Chadwick
Petticoats
Gene Greene
Kate & Wiley
(One to fill)
2d half
Dewitt Young & S
Mme Claire Forbes
F Tempest Co
Gene Greene
Lady Alice's Pets
(One to fill)

TOPEKA, KAN.
Novelty
The Gabberts
Downing & Whit'g
"Four of a Kind"
Johnny Keane
LeClaire & Sa'pson
2d half
Harmon
Old Time Darkies
(Three to fill)

WINNIPEG
Strand
Cortell
Midget Trio
Martin & Walters
The Vanderbeers
2d half
Post & Post
Kinsmen Trio
Rae & Laura Rose
Aimee

MARCUS LOEW.

Putnam Building, New York City

NEW YORK CITY
American
Skating Morrells
Gene & Mignon
Kelso Bros
Lee Barth
Fred LaReine Co
Bardo & Hall
Steppe & Clark
(Two to fill)
2d half
Clark & Young
Swift & Daly
Murphy DeVere & M
Billy Schoen
Boris Fridkin Tr
DeVere & Taylor
Clayton & Lennie
(Two to fill)
Victoria
Black & White
Shea & Carroll
"Welcome Home"
Lazar & Dale
Royal Harmony 5
2d half
Jack Hanley
Bardo & Hall
Florence Henry Co
Welch & Green
Makarenko Duo
Lincoln Sq.
Pierce & Goff
Johnson & Parsons
Pinnie & Bingham
Billy Schoen
6 Imps & Girl
2d half

2d half
Brown's Dogs
Sam Wilson
Gertrude George
Harmon & Harmon
Mora & Reckless 2
(One to fill)

BROOKLYN
Metropolitan
Jack Hanley
Mack & Maybelle
Hillard & Martin
Dave Harris
(One to fill)
2d half
4 Ushers
Molette Pascoal Co
Steppe & Clark
6 Imps & Girl
(One to fill)
DeKalb
Brown's Dogs
LaRose & Adams
Coogan & Casey
Clayton & Lennie
Makarenko Duo
2d half
Paul & Pauline
Hoyt Harris & W
Lee Barth
(Two to fill)
Palace
Harlequin Trio
Sam Wilson
Hoyt Harris & W
Harmon & Harmon
Romas Troupe

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1493 BROADWAY (Putnam Building) New York

Montambo & Nap
LaRose & Adams
Welcome Home
Jimmy Lyons
LaTemple Co
Greeley Sq.
Santoara
Clark & Young
Gertrude George
Welsh & Green
LaTemple Co
2d half
Rose Miller
B & I Tresch
Alf Ripon
Flagler & Malia
Coogan & Casey
Alvin & Kenny
Delancey St.
Rose Miller
Carl & Inez
Murphy DeVere & M
Dae & Neville
4 Ushers
Willy Bros
2d half
Skating Morrells
Bissett & Scott
Jim McCauley
Fred LaReine Co
Dave Harris
(One to fill)
National
Helen Miller
Moore & Fields
Florence Henry Co
Jimmy Lyons
Walter Manthey Co
2d half
Frank Hartley
Carl & Inez
Johnson & Parsons
9 Musical Makers
Orpheum
Alvin & Kenny
Morrison & Hall
Alf Ripon
Maletta Bonconi Co
Browning & Davis
Boris Fridkin Tr
2d half
Harlequin Trio
Mack & Maybelle
Dae & Neville
Lazar & Dale
Black & White
Boulevard
Bissett & Scott
Swift & Daley
Bardo & Nell
LaTour & Gold
Montambo & Nap
2d half
Frank Hartley
Morrison & Harris
Pinnie & Bingham
Hawthorne & Cook
Walter Manthey Co
Avenue B
Clayton & Clayton
Shaboy & Lee
Ethel Mae Hall Co
Fisher & Lloyd
Lee Barrell Bros
(One to fill)

2d half
Clayton & Clayton
Thomas & Henderson
Royal Harmony 5
Fisher & Lloyd
Hap Hazard
Fulton
Paul & Pauline
B & I Tresch
Dorothy Wahl
Hawthorne & Cook
2d half
Santoara
Shea & Carroll
Hillard & Martin
Browning & Davis
Kelso Bros
Warwick
Solomon Duo
Hector
"Darktown Follies"
(Two to fill)
2d half
Albert Donnelly
Stanley & Lee
Ethel Mae Hall Co
Willie Smith
Romas Troupe

ATLANTA
Grand
Nale & Rizzo
Gilbert Sisters
Valentine Fox
Wyer & Evans
Snell & Vernon
2d half
Bullinger & R'nolds
Chamberlain & Earl
Neil Fulton & Co
Armstrong & Joyce
(One to fill)

BAKERSF'D, CAL.
Opera House
Swain's Animals
Neal & Stewart
Tom Davies Co
Emma & Verdi
[illegible] 4
2d half
(Same as Fresno 1st half)

BALTIMORE
Hippodrome
Francis & Fox
The Rectors
Hall & O'Brien
Roberts Japs
Cardell & Luton

BIRMINGHAM
Bijou
Richard Wally & Co
McGowan & West
L Bros & Mabel Hall
Lee Hawkins
[illegible] Sisters
2d half
[illegible]
[illegible]
[illegible]
Wyer & Evans
Snell & Vernon

BOSTON
Orpheum
3 Victors
Stone & Hallo
Helen Moretti
Al H White Co.
McCoy & Walton
Mykoff & Vanity
2d half
Frank Brighton
Mooney & Capman
Freeman & Lewis
Martin & Courtney
Lane & Plant
Cook, Mortimer & H

CHICAGO
McVickers
Root & White

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C S Fredericks Co.
Earl & Edwards
6 Avalons

CLEVELAND
Liberty
Dave & Lillian
Fred & Elliott
Whitney & Jensen
Ward & Wilson
Harkins & Artey

DALLAS
Hippodrome
Ethel Mae Barker
Bennett & Moore
G & Gordon Co.
Weir & Crest
4 Bell Hops
2d half
Musical Christies
Willard & Jones
Howard & Murray
Andrew Mack
The Norvelles

DAYTON
Dayton
Simmons & Bradley
Hodge & Lowell
A Perfect Day
Monte & Parti
F Conchas, Jr. Co.

DETROIT
Colonial
Cross & Santoro
DeLight Sisters
Howard & Craddock
"Half Past 7"
Weston & Eline
4 Roses Girls

DULUTH
Grand
Rose & Dell
Mae Marvin
Gillen Carlton Co.
Imperial Four
Gordon & Germaine
2d half
The Templetons
Mansfield & Riddle

Hearts & Flowers
3 Ladellas
(One to fill)

FALL RIVER
Empire
Frank Brighton
Mooney & Capman
Martin & Courtney
Lane & Plant
Cook, Mortimer & H
2d half
3 Victors
Helen Moretti
Al H White Co.
McCoy & Walton
Mykoff & Vanity

FRESNO, CAL.
Hippodrome
Reddow Trio

Spencer & Rose
Ryan & Moore
William Sisto
"Honeymoon Inn"
2d half
El Rey Sisters
Brown & Evans
"Waiters Wanted"
Lee Nash
"Frolics of Youth"

HAMILTON, CAN.
King Street
Lockhart & Laddie
Gee & Lynch
Let's Go
Hampton & Blake
Bernevici Bros

HOBOKEN, N. J.
Lyric
Fred W Taylor
Parcella Girls
Fadden & Reed
Hap Hazard
(One to fill)
2d half
Helen Miller
Darktown Follies
Lee Barrett & Co.
(Two to fill)

HOUSTON
Prince
Anna Vivian Co
Billy Broad

Hayes & Lloyd
Jerome & Albright
M & A Beverton
2d half
Aerial Macks
Smith & Keefe
Kilkenny Duo
Singer & Jensen
Alex Rudolf Co

KANSAS CITY
Garden
I & D Carberry
Knight & Sawtelle
The Pioneers
Briere
Mazell & Biddle
2d half
Max Yorke's Dogs
Bedore

Harry Keane & Co
Coffman & Carroll
Palfrey Hall & B

KNOXVILLE
Loew's
Bollinger & Reyn'ds
Chamberl'n & Earl
Neil Fulton & Co
Armstrong & Joyce
2d half
Sinclair & Gray
Lynn Weston & L
Fred Hughes & Co

LONDON, CAN.
Loew's
Carlton & Belmont
Mason & Fletcher
(One to fill)
2d half
Alex Gray
Douglas Flint Co
6 Volunteers

LOS ANGELES
Hippodrome
Wilbur & Lyke
Phil Davis
Stewart Black Co
"3 of a Kind"
Eddy Sisters
2d half
Melva Sisters
Fred'ricks & Palmer
Kingsbury & M'nn's
Eddie Phillips
(One to fill)

MEMPHIS
Lyceum
Sergeant Bros
Mae Hunt
Jean Gord'n's Players
Patsy Doyle
Lloyd Tipton Co
2d half
Paul Brady
Stanley & Olsen
3 Jacks & Queen
Fisher & Hurst
Aerial LaValls

MERIDIAN, MISS.
Princess
(12-13)
Pasquale & Powers
Lyons & West
Maude Allen Co
Bobby Henshaw
Girls of Altitude

MINNEAPOLIS
Palace
Lawrence Bros & T.
Walter O'Dell & W
Three Autumns

Mason & Gwynne
(One to fill)
2d half
Louis Leo
Gibson & Betty
Murray & Lane
Page & White
4 Ginger Snaps

MODESTO, CAL.
Hippodrome
(11-12)
El Rey Sisters
Brown & Evans
"Waiters Wanted"
Lee Nash
"Frolics of Youth"
(16-17)
Lester Raymond Co
Dorothy Roye

Bertram May Co
Edna May Foster
6 Tasmanian Girls

MONTREAL
Loew
The Hennings
Hal & Francis
Madge Hackett Co
Chong Hwa Four
3 Black Dots

NASHVILLE
Vendome
Paul Brady
Stanley & Olsen
3 Jacks & Queen
Fisher & Hurst
Aerial LaValls
2d half
Richard Wally Co
McConnell & West
LeRoy & M'bel Hart
Lew Hawkins
Chalfonte Sisters

NEW ORLEANS
Crescent
Aerial Macks
Smith & Keefe
Kilkenny Duo
Singer & Jensen
Alex Rudolf Co
2d half
Thomas & Fred Sis
Billy Barlow
Gallerini Sisters
Adrian
Bud & Jessie Gray

NEW ROCHELLE
Loew
Thomas & Hendr'ks

Langton & Smith
Moore & Rockless 2
2d half
Willy Bros
Grace DeWinters
Haig & LeVere

OKLAHOMA CITY
Liberty
Ralph Bernard 2
Octavo
"Telephone Tangle"
Grindell & Esther

Siegel & Irwin
2d half
Fred & Albert
Allman & Woods
Warwick Leigh 3
Harry Lee
The Decorators

PITTSBURGH
Lyceum
The Roscelles
Reeve Sisters
Stratford 4
Tom Mahoney
Primrose Minstrels

PROVIDENCE
Emery
Two Madcaps
Freeman & Lewis

Harry Garland
B Morrell 6
Bryant & Stewart
3 Spartans
2d half
Crouch Richards 3
Stone & Hallo
Irene Francis
Marietta Craig Co
O'Neill & Fields
Two Jacks

SACRAMENTO
Hippodrome
The Lindos
Driscoll & Westcott
Mullalley H & M
Fred Lewis
"Military Revue"
2d half
The Florenis
Simms & Warfield
Cook & Oatman
Shelly & Holt
"Ship Ahoy Girls"

ST. LOUIS
Garrick
Ward & Gory
Kahn & Boone
A Pickens Co
Six Stevens
Al Golem Tr
2d half
I & D Carberry
Knight & Sawtelle
"The Pioneers"
Briere
Mazell & Biddle

ST. PAUL
Palace

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FOR QUICK ACTION IN THE MIDDLE WEST WIRE US

The Templetons
Mansfield & Riddle
"Hearts & Flowers"
3 Ladellas
(One to fill)
2d half
Lawrence Bros & T.
Walter O'Dell & W
Mason & Gwynne
Autumn Three
(One to fill)

SALT LAKE
Casino
Hobo & Hobo
Steve Freda
Hallen & Goss
Harper & Rene
"Some Baby"
2d half
O K Legal
Beulah Pearl
Hunter Randall & S
Kaufman & Lillian
Holland Dockrill Co

SAN ANTONIO
Princess
Tate & Tate
Verga & Marvin
Myrtle Moore 3
Cleveland & Faye
Tom Brown's Rev
2d half
Anna Vivian & Co
Billy Broad
Hayes & Lloyd
Jerome & Albright
M & A Beverton

SAN DIEGO, CAL.
Hippodrome
(15-18)

P & H Hughes
Wilbur & Lyke
Phil Davis
Stewart Black Co
"Three of a Kind"

SAN FRANCISCO
Hippodrome
The Stenbos
Henry J Kelly
Jimmy Rosen Co
Walmsley & Keat'g
Amer Desert Cafe
2d half
Fox Benson Co
Gordon Duo
Leon Stanton Co
[illegible]
"Cheer Up"
Wigwam
Diam'd & Daughter
Holley & Noble
Jeff Healey Co
Arthur Rigby Co
Francis & Phillips
2d half
Chas & M Butler
University 3
"I'll Say So"
Tanner & Power
Kennedy & Kramer

SAN JOSE, CAL.
Hippodrome
Kennedy & Kramer
University 3
"I'll Say So"
Tanner & Power
C & M Butler
2d half
Francis & Phillips
Holley & Noble

Diam'd & Daughter
Arthur Rigby
"Cheer Up"

SHREVEPORT, LA
Grand O. H.
(10-12)
(Same bill plays Alexandria 13)
Thomas & Fred Sis
Billy Barlow
Gallerini Sis
Adrian
B & J Gray
(14-16)
(Same bill plays Alexandria 17)
Pasquale & Powers
Lyons & West
Maude Allen Co
Bobby Henshaw
Girls of Altitude

SPOKANE
Hippodrome
Daisy & Wilson
Bobby Van Horn
"Pretty Soft"
Worth Wayten 4
Hite Reflow & Lohr
2d half
Harry Tsuda
Allen & Moore
T P Jackson
Frank Farron
Japanese Romance

SPR'G'F'LD, MASS.
Broadway
Crouch Richards 3
Irene Francis

Marietta Craig Co
O'Neill & Fields
Two Jacks
2d half
Two Madcaps
Harry Garland
B Morrell 6
Bryant & Stewart
Two Spartans

STOCKTON, CAL.
Hippodrome
Lester Raymond Co
Dorothy Roye
Bertram May Co
Edna May Foster
6 Tasmanian Girls
2d half
The Lindos
Driscoll & Westcott
"Military Revue"
Fred Lewis
Mullalley H & M

SUPERIOR, WIS.
Palace
Martin & Elliott
G & E King
"Havana Bound"
Bert Adler
Roland's Whirl
2d half
Rose & Dell
Mae Marvin
Gillen Carlton Co
Imperial Four
Gordon & Germaine

TAFT, CAL.
Hippodrome
(11-12)
Fr'd'rick & Palmer

Kingsbury & M'nn's
Melva Sisters
Eddie Phillips
(16-17)
Neal & Stewart
Tom Davies Co
Camela & Verdi
Terpsichore 4

TORONTO
Yonge
Vee & Tully
Rose Garden
Francis & DeMar
Orpheum Sextet
Dave Manley
LaPetite Cabaret

VICKSBURG, MISS.
Walnut Street
(15-16)
Sergeant Bros
"Mae Hunt"
Jean Gord'n's Players
Patsy Doyle
Lloyd Tipton Co

WACO, TEX.
Orpheum
Musical Christies
Willard & Jones
Howard & Murray
Andrew Mack
The Norvelles
2d half
Tate & Tate
Verga & Marvin
Myrtle Moore 3
Cleveland & Faye
Tom Brown's Revue

WASHINGTON
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REGINA, CAN.
Pantages
(12-14)
(Same bill plays Saskatoon 15-17)
Norvellos
Stuart & Wood
H'w'd Fields Mins
Goldie Reed
Jarrow
Clark's Hawaiians

SALT LAKE
Pantages
Shelton & Huston
Abrams & Johns
W H Wakefield
Devine & Gordon
Walters & Walters
"His Taking Way"

SAN DIEGO
Pantages
Fashions DeVogue
Miller & Capman
Pepita & Pablo
Billy Small
Weaver & Weaver
"Oh That Melody"

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Adonis Co
Rose Valyda
Arthur Lavoy Co
Simpson & Dean
Basil & Allen
Haberdashery

SPOKANE
Pantages
Schepp's Circus
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Josephine Davis Co
Dobbs Clark & D
Kremlin of Moscow

SEATTLE
Pantages
Price & Bell
Jack Reddy
"Somewhere in Fr"
Harvey Haney & G
McKay's Revue

TACOMA
Pantages
Flying Weavers
Challis & Lambert
Maggie LeClaire Co
Brenda Murphy
Mme Doree

VANCOUVER, B.C.
Pantages
Minnie Jose
Louise Gilbert Co
Fred Weber Co
Joe Roberts Co
Pearson Newp't & P
Gautier's Toyshop

VICTORIA, B. C.
Pantages
Dugan & O'Brien
Manning & Lee
Brown & King
Cockley & Donnely
Alma Manning
O'Hara

WALLA WALLA, WASH.
Pantages
(12-14)
(Same bill plays No. Yakima)
(15-17)
Aeroplane Girls
Brown & Jackson
Agnes Kayne
Leonard & Andre's
Clark & M'Cullough
"Submarine F 7"

WINNIPEG
Pantages
Larue & Dupree
Coleman & Ray
Sun City 4
"Revue DeLuxe"
Page & Gray
4 Marcelys

(Continued from page 12.)

catalog of pop. song successes. "That's Why I Thank You, Sweetheart," sung before in the act, was brought forth again at the finish for a final plug. It landed both times, sending the turn off to a sizeable hand.

The Three Lordens, a comedy casting turn, closed. A trapeze and horizontal bar are used by the two straight flyers over a trampoline arrangement, the latter coming in handily for falls by the comic. The comic incidentally gets away from the usual eccentric make-up of this type of gymnastic turn by wearing straight garb, street costume with horn rimmed goggles. He gets sufficient laughs from his falls to balance the acrobatics nicely.

The house did much better Monday night in the way of attendance than in the afternoon. The two-a-day policy at Henderson's looks like a good proposition for the summer.

Bell.

FIFTH AVENUE.

A nine-act bill and pictures comprised the show at the Fifth Avenue the first half of the current week. The turns were smartly run off in a fraction over two hours, making for good popular priced entertainment.

The Uniques, man and woman bicycle riders (New Acts) opened, followed by Harrington and Mills, a mixed colored team, doing singing and cross-talk—he a "nut," she feeding, first in male attire and later changing to a dress. They are commonplace small timers, so cocksure of themselves any suggestion that might be here offered for the improvement of their offering would not be taken in the spirit intended.

Ruth Budd sings and dances, then strips to tights for a ring and perpendicular rope act. She gives evidence of being a clever dancer and should essay more of that work. She is dainty and youthful in appearance, which stands her in good stead. Foley and La Tour, man and woman singing and dancing team, with a special drop, are a very neat and classy couple. They finish especially strong with a clever vocal and stepping number. Jay Raymond (New Acts). The Maud Muller Revue is constantly improving. She is working easily with her jazz band of six youths, getting more and more out of the offering.

Harry Holman and Co. in the comedy sketch, "Hard-Boiled Hampton," was liked at the Fifth Avenue as well as it has been in the other houses in and around New York. The little girl playing opposite him is excellent and aids materially in putting the act over. Fay Courteney, with her baritone voice, assisted by Fred. Farber at the piano and a special drop, sang five numbers ranging from "Blues" to ballad and was strenuously applauded for her efforts. Four Pashas (New Acts).

Jolo.

The stage of the Republic theatre is being enlarged to accommodate the production of the Earl Carroll play, "The Lady of the Lamp," which is to open there on Aug. 16.

LETTERS

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Borden A H
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Elkins Jack
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Espe & Dutton
Everett Myrtle

Farrell Peggy
Ferrari Martin
Flynn Irving
Fisher Mrs M
Folsom Ruby

(Continued on page 16.)

NEWS OF DAILIES

Frances Carson is to be the leading woman in support of Holbrook Blinn next season under the management of William Harris, Jr., in the Porter Emerson Browne play, "Borderland."

Chas. E. and Harry Clay Blaney are to send out three companies to present "His Chinese Wife" next season. Both Boston and Chicago are to see the play during September, while a London presentation is to be made on October 15.

The Blaneys are to have two new houses next season for stock purposes. One is to be located in the Washington Heights section, while the other will be in Flatbush, Brooklyn. This will give them a total of six houses as they already operate the Yorkville and Prospect in New York, the Strand, Hoboken, and the Nesbitt, Wilkes-Barre, Pa.

Guy Bates Post closed a tour of 41 weeks in the Richard Walton Tully production, "The Masquerader," in St. Paul, returning to New York last week. He has appeared in the play for four seasons, a total of 139 weeks or 1,229 performances. The biggest gross business for a single week was scored in Los Angeles where $30,472 was taken.

The Woods' theatre, Atlantic City, opened on July 1 with the Will Morrissey revue, "Buzzin' Around." The first Woods attraction opened there on Monday night. It was the Crane Wilbur comedy, "The Sacred Bath," with Hazel Dawn in the stellar role. The house was formerly known as the Cort theatre.

The Max Spiegel offices have sent out an announcement regarding the building of the Sheridan theatre, located in Greenwich village, to prevent it being confused with the Sheridan Square theatre, a project which has met with the disfavor of the residents of the Sheridan Square district. The Spiegel house is to be located at 7th avenue and 12th street and is now in course of construction. When completed it will have a seating capacity of 2,000 and be devoted to a high-class motion picture policy a la the Strand.

[illegible] Jay Riser has started an action against his wife, Frances Riser, for annulment of their marriage on the ground of fraud. He alleges that she made certain misrepresentations to him prior to their wedding. He is also trying to secure the return of certain jewelry which his wife and a friend, Rita Rodoff, have placed in a vault at the Garfield Safe Deposit Co.

Evelyn Nesbit has been placed under contract by Walter Hast, who will present her in a dramatic production, possibly "The Daughter of Two Worlds."

June Elvidge, the picture player, will return to the speaking stage in Geo. Lederer's new Victor Herbert musical comedy at the Knickerbocker next week.

"Chu Chin Chow" is to take the road on Aug. 12 and play a transcontinental to the coast. Marjorie Wood will play the leading role.

Alf. Hayman sailed on July 1 for Europe on the Mauretania.

"The Bat," a Wagenhals & Kemper production, written by Avery Hopwood in collaboration with Mary Roberts Rinehart, is to be the initial attraction of the coming season at the Morosco, opening early next month.

George C. Tyler and Henry Miller have effected a special arrangement whereby they will jointly present Patricia Collinge next season in the A. E. Thomas comedy "Just Suppose."

Charles Kedale, who was injured in the accident which caused the death of Frank Carter, has recovered and returned to New York. He will be seen in an H. W. Savage production next season.

Mrs. Ruth H. Blackwell, wife of Carlyle Blackwell, screen favorite, has sued Lucette Valey for having alienated her husband's affections, asking $50,000.

The Bramhall Players, Inc., have purchased the building adjoining the present Bramhall theatre property.

Mrs. Josephine Teller Lambert (Josephine Drake) has asked the courts to grant her an absolute divorce from her husband, Major Ernest Lambert, late of the British Army. Mrs. Lambert's action is based on a raid made on an apartment at 111 West 54th street on the night of July 1 and finding her husband there with a woman. The couple were married only last November and lived together but a short time.

Wanda Lyon, who went abroad two years ago to entertain troops at the front, and who later scored in several London Hippodrome productions, returned to this country last week.

The estate of the late Harry Everall, former husband of Emma Carus, has had a net value of $871.25 placed on it.

On the return of Enrico Caruso to New York last week the discovery was made that a $15,000 pearl pendant that had been supposedly among the other jewels stolen from the tenor's country place was safe in a vault of a New York bank.

Daly's theatre is finally to be torn down. The old theatrical landmark, at present the sole remaining vistage of the theatrical glory of that section of Broadway below 30th street, is to make way for a $500,000 structure that is to be devoted to office purposes.

Selma Paley, who, according to Mrs. Oliver Morosco is the woman that has lured the manager from her, in a lengthy interview given in Los Angeles where she is at present with her mother, characterizes the accusations of the manager's wife as preposterous.

A. H. Woods is to place in rehearsal Ian Hay's comedy, "Happy Go Lucky," formerly known as "Tillie of Bloomsbury." In the cast will be O. P. Heggie, Muriel Martin Harvey, George Giddens, Edmund Gurney, Harry Baxter, Maxine MacDonald, Oswald Yorke and Nellie Hodson.

Joseph Santley and Ivy Sawyer left for London last week, accompanied by their two-year-old son, Joseph Sawyer Santley. They will return the latter part of August to begin rehearsals in a new Dillingham production in which they will be featured.

W. J. McKenna, who arrived from abroad on the La Lorraine on July 5, was met at the pier by the Rev. Father George W. Wall who informed him of the death of his son which occurred on July 1. The youngster, aged 5, was burnt to death while playing with matches. McKenna is a song writer

A NEW FLOCK OF HITS FR

The Two Big Hits of ED WYNN CARNIVAL

MY SAHARA ROSE

[illegible]

I LOVE THE LAND OF
OLD BLACK JOE

[illegible]

Remember: Both these songs written by America's famous team of song writers Grant Clarke and Walter Donaldson

IRVING BERLIN, Inc., 15

See MA

[illegible]

THE HOUSE OF MIRACLES

AFTER YOU GET WHAT YOU

W A N T

YOU DON'T WANT IT

[illegible]

MANDY

[illegible]

TIRED OF ME

[illegible]

THE CROCODILE

[illegible]

I'LL SEE YOU IN

C - U - B - A

WAS THERE EVER A PAL LIKE YOU	EVERYBODY'S ON THEIR WAY TO JERSEY
I'LL ALWAYS BE WAITING FOR YOU	I'VE GOT THE PROFITEERING BLUES

87 Broadway, New York

INSLOW

[illegible]

(Continued from page 15.)

Ford Mae
Foster Mrs Marie
Fowler [illegible]
Francis Milton J
Franks Jessie
Freer Joe

Gabby Bros & Clark
Galt Tom
Gardner Tom
Gaylord Bonnie
Geary Arthur
Giles Ruby L
Gladick Florence
Goodman Lottie
Gordon Ted
Goulburn C H
Goyne Kate
Grennan Estelle
Gray Tommy
Gray Trixie
Grant Mrs Jack

Hackett & Delmar
Hall Agnes
Halle Jeanne
Harrigan Harry
Harvard Mrs Chas
Haw Harry
Hayden Jean
Henning Bert
Herman Dr
Hill Charles
Hale & Hale
Hilton Payton B
Hinston Al
Hoey Herbert
Hopkins Ruth
Howard Catherine
Hayter Frank
Hyland Grant Hyland

Johnson Adrian R
Johnson O
Johnson Major
Jones Robbie
Jones Lester
Judah Bertline

King Margaret
Kipp Lillian
Keating Mrs L
Kelley Florence
Keppler Otto

LaWert Sam
Lawrence Mrs M
Lee Willard
Le Heron The
Leonard Mrs F
Levy Jack
Libby Earl
Lloyd Bessie
Locate D
Loretta The
Luther Mrs M H
Lydell & Macey

Melvin Lillian
Mercer Vera
McDonald&Clevel'd
McGinnis Mrs Al
McLean Christie

McIntosh Sadie
Mack Billy
Mackenzie Ralph
MacMillan A T
Mahoney Don
Marsh Grace
Marshall Marion
Martin Mrs Theresa
Maynard Tom
Middleton & Spellmeyer
Mitchell Florence
Moore Tom
Moran Harriett
Moulton Gertie

Nadja
Nelson & Bailey
Nelson Grace
Newman Ethel

Oakes Mrs Pamela
O'Connor John
Oliver Belle
Oliver Gene

Quilley Four
Quinn Houston

Randall Bobby
Randall Peggy
Reece Ruth
Reno Gladys
Ross & Vigo
Rosette Mrs Marie
Rull Eve
Rush M

Sadler Ethel
San Jose Wanda
Sexon Pauline
Shipman Frederick
Seymour L J
Stillman Josephine
Simms Bobby
Simmons R
Speed Arthur
Stephen Murray

Trench Kree
Turner Billie
Tanner Eddie
Tory Mrs Eva
Taylor Jean

Van Hostwood Earl
Vernon Bob

Wahletka Princess
Walker J
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Western Nellie L
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White James
White Wm Robert
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Williams L R
Wood Margaret

Zuhn Billy

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Schuyler Ellen

Van Vera

Well Billie M
Wall & Wall

BOSTON.

By Len Libbey.

ORPHEUM, LOEW. — Pictures and vaudeville.

BOSTON.—Vaudeville and a feature picture.

BOWDOIN.—Pictures and "pop" vaudeville.

BIJOU.—Pictures.

ST. JAMES.—Vaudeville and pictures.

SCOLLAY OLYMPIA. — Vaudeville and pictures.

GORDON'S OLYMPIA.—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE.—Pictures and vaudeville.

MODERN, BEACON, CODMAN SQUARE, STRAND, FRANKLIN PARK, EXETER STREET, COLUMBIA LANCASTER, WALDORF, GLOBE and FENWAY.—Pictures.

PARK.—The "Passers By" for a feature film.

MAJESTIC.—"The Silver Horde" for the second week of this photo play.

WILBUR.—Charles Purcell and Andrew Tombes have been shot into the cast of "The Poor Little Ritz Girl," to bolster it up. With the addition of this pair it appears that the score and book would have to be revamped considerable for there was nothing in the performance as originally produced which would allow this pair any margin in this, the newest musical offering of Lew Fields. They take the places of Victor Morley and Roy Atwill, who opened here with this show several weeks ago. Despite hot weather and a not too favorable start from the critics this show has been doing very fair business and may last out the summer.

TREMONT.—This is the ninth week of "Mary," with business still at the top notch. Show is one of the sensations of the season, coming in late as it did and opening without any previous "rep." May stay at this house during the balance of this month and be withdrawn only in time to allow for the New York opening. Has several likable musical numbers even though basically a dancing show. A sure fire hit for the future from present appearances.

BUFFALO.

By Lodney Burton.

MAJESTIC.—Bonstelle Co. in "The Man Who Came Back."

SHEA'S.—Vaudeville.

SHEA'S HIPP.—Pictures, "Down on the Farm," "Just a Wife."

OLYMPIC.—Powell Troupe, Reali, Marie Sweeney, Luken and Lewis, Case and Collings.

FAMILY.—Film, "Tillie's Punctured Romance."

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Overlook this startling ballad sensation. Start the season right by learning and putting on this great song

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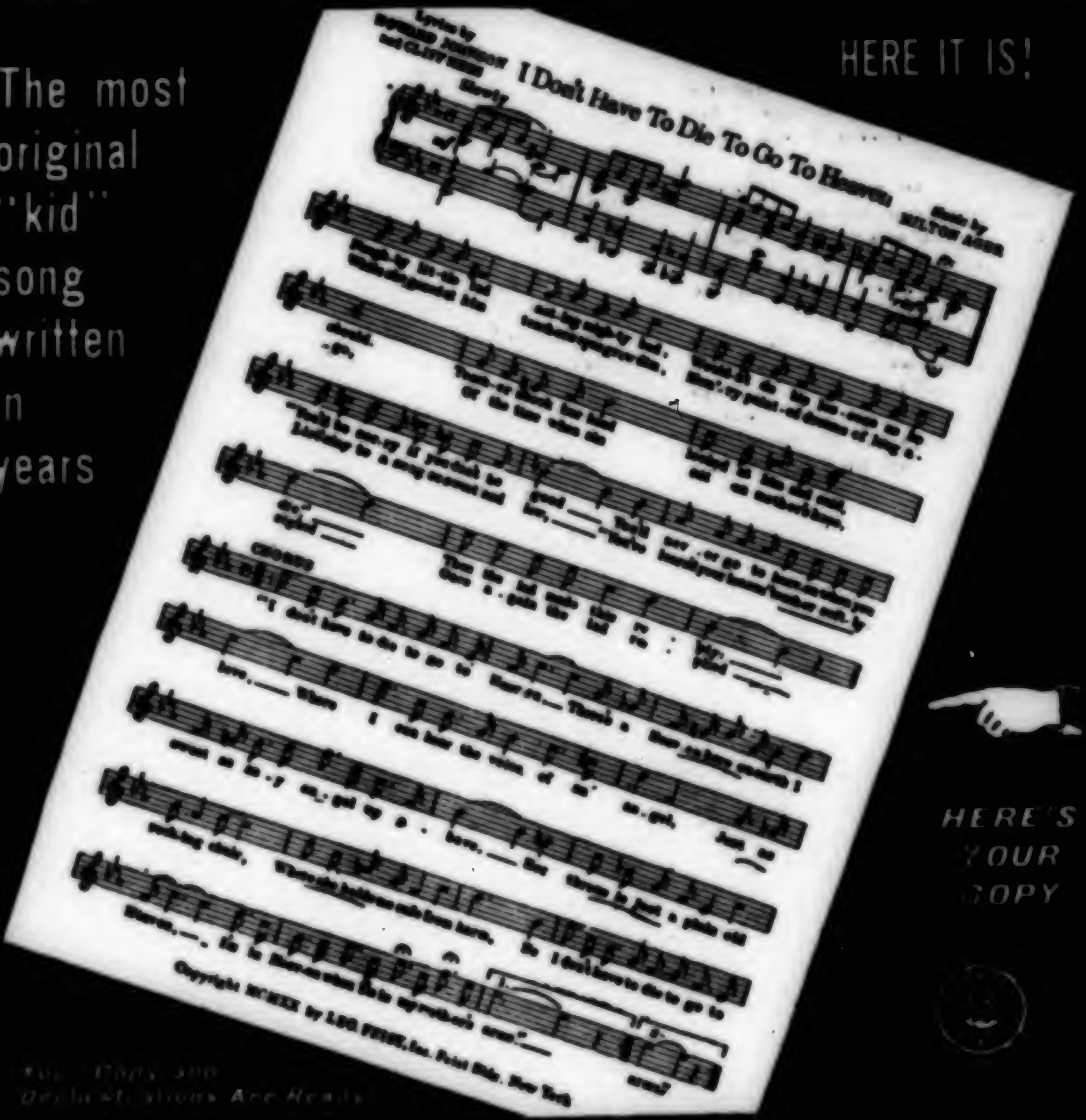
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Lyrics by
Music by
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Positively the Most Thrilling and Spectacular Riding Act on Earth. Riding the American Mustangs and Bucking Bronchos

PANTAGES CIRCUIT

Managers' Courtesies Are Highly Appreciated

Canton, Ohio, June 20th, 1920.

Mr. E. F. Albee,
Palace Theatre Building,
New York, N. Y.
Dear Sir:

We wish to call attention to the treatment accorded us by a "Regular Manager," Mr. Witter, manager of the Lyceum Theatre, Canton, Ohio.

Owing to a delayed message, we didn't know if the Canton date was O. K. or not. We took a chance and wired him and jumped into Canton. In the meantime he had wired us a paid message to come. The message arrived after we had started for Canton.

Mr. Witter not only paid us in full for the engagement, although we missed the matinee, but went further and had two of his stage hands at train to meet us and help us out.

It is just such managers as Mr. Witter that make show business worth while. Wish there were more like him.

With best wishes,

Yours truly,

Egan and Wells.

June 23d, 1920.

My dear Egan & Wells:

Yours of June 20th received. I am pleased indeed that Mr. Witter was so considerate and kind to you, and have written him a letter thanking him for his co-operation.

It is the endeavor of all the managers to do the very thing that you have written me about. Letters are received from all over the country of like instances, which is very gratifying.

I feel that the day is not far distant when the artists and the managers will thoroughly understand each other and work for each other's interest. This condition has all been brought about by the co-operation of the V. M. P. A. and the N. V. A.

Sincerely yours,

(Signed) E. F. Albee.

Egan & Wells,
Majestic Theatre,
Butler, Pa.

June 23d, 1920.

Dear Mr. Witter:

I am enclosing you copy of a letter I have received, and I want to personally thank you for your sincere and helpful co-operation in carrying out the policy adopted by the V. M. P. A. in dealing with the artists. It takes very little effort to be pleasant and humane, and it is so much appreciated by those who receive these attentions. It is also helpful to the business in general. All members of the V. M. P. A. are kept apprised of these letters commending the consideration shown the artists at different points, so that each may know what the other is doing.

With sincere good wishes and thanking you again for your co-operation,

Cordially yours,

(Signed) E. F. Albee.

Mr. Witter,
Lyceum Theatre,
Canton, Ohio.

EMPIRE.—Film, "The End of the Road."

STRAND.—Alice Joyce "Dollars and the Woman," last half. Owen Moore "The Desperate Hero."

Chas. Althoff

Concluding the Pantages Circuit
Sole Management, [illegible]
El Paso Morning Times, June 26, 1920
MONOLOGIST VIES WITH DANCERS IN BILL AT ALHAMBRA

An old-time "Rube" act compared with classical dancing for the headline honors in the new Alhambra vaudeville bill Friday. And the Rube won by a whisker.

Perhaps the average vaudeville audience of today is "low-brow." And perhaps, again, a classical dancing act has no place on a vaudeville stage. The latter is a better guess.

Anyway, Friday night's audience voted — if applause has anything to do with it — Charles Althoff, in his very excellent and very natural impersonation of a small town sheriff, far more popular than the very artistic little group of dancers from the well known Denishawn school of Los Angeles.

Althoff presented about as perfect a make-up of the New England Rube "constable" as is seen on any stage. And he had everything in the way of [illegible] and [illegible] to carry it out. Althoff also made a [illegible] hit.

"I told him I was the sheriff but he wouldn't believe me, by gum," piped the Rube, [illegible]

And it was a long time before Friday night's audience would let Althoff go.

Katherine Cornell, leading woman with the Detroit Bonstelle Co., is playing the lead here this week in "The Man Who Came Back," in which she was featured last season on the road. Wednesday night Miss Bonstelle, Miss Maude, in the lead of the Buffalo company, and Miss Cornell took part in the performance as a special feature.

Sam Carver has leased the Empire and is offering "The End of the Road," beginning this week. Carver gave a private showing of the film which was liberally roasted by the papers, but which grabbed off the endorsement of the Buffalo Health Commissioner. The advance advertising has been heavy and is audacious almost to the point of breathlessness.

The Fort Erie Races, July 3 to July 10, has crowded the town with bookies, gamblers, and tin-horn sports. The hotels are overflowing. Local philosophers state that the moisture—the Federal Dry Agents pronounce Buffalo to be the wettest spot in the East—is adding to the general attractiveness of the event.

Betty Cline, the moving picture star, stranded in Buffalo with $1 short of her railroad fare, was forced to appeal to the Travelers' Aid at the Central station Friday. En route to join her husband in Toronto her purse was stolen on the train. The Aid supplied the necessary funds, which were returned by wire on her arrival in Toronto.

Building plans for the new Loew State which were filed this week show the cost of the new office and theatrical building to be $300,000. This falls somewhat short of the previously announced and generally anticipated figure.

Harry L. Morton, according to the Buffalo News, now featured in "The Sweetheart Shop," is a former Buffalo boy, and was the one time owner of a flourishing newsstand at Michigan and Swan streets.

The new comedy by David Wallace, which William Brady has accepted for production, has been tentatively entitled "The Lazy Lady." It will receive its first presentation on any stage by the Bonstelle Co. here next week.

Charles Jacobs, proprietor of the Gayety theatre, was arrested Saturday night by Federal prohibition agents. The officers charge Jacobs sold whiskey to them out of a pocket flask. A sensational flying dive over the bar by one of the sleuths was a feature of the arrest.

JUMP FROM COAST TO COAST
over the CANADIAN PACIFIC RAILWAY. Live at magnificent Canadian Pacific hotels in Canada's leading cities and enjoy 500 miles of spectacular scenery crossing the Canadian Pacific Rockies.

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CONEY ISLAND.

By D. Kalher.

Frank Corbett, the manager of the Rialto de Danse, has been chosen as one of the members of the crew that will take the Olympic athletes to Antwerp. Frank was a sailor during the war—and a good one at that. When it came time to choose a crew for the steamer that will transport the athletes Frank's name was among the selected few. His friends are going to tender him a banquet before the embarking time.

Coney Island in its palmiest days never saw more intoxicated victims than it witnessed July 4. The local patrol wagon rounded up about 25 in number. If the deluge keeps up the island will have to enlarge its lock-up house because over the holiday session it did not have enough room.

Making Big Acts Out of the Little Fellows.
Original Vaudeville Material.
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Several good comedy numbers ready. Come in and hear them!

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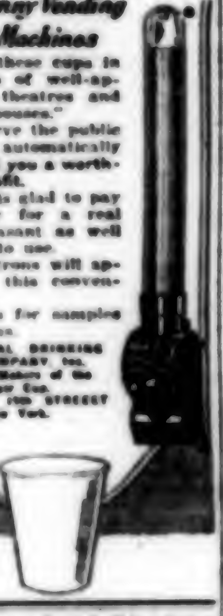

In years gone by a bathing house was just an ordinary bathing house and that was all. But nowadays the proprietors of the swim shops advertise their wares extensively. It is no uncommon occurrence to see two or three of the local bathing houses' advertisements in the trolley cars, one of the bath houses even going so far as to run a special trolley car to the railroad station and even to have a band and a dance floor right on the beach.

Fourth of July always produces something eventful in the Coney Island Police Station. Saturday night the precinct's men raided about fifty bungalows at the Sea Gate end of Coney Island. It was one of the old-fashioned raiding parties. The patrol wagon pulled up to the door to take the occupants of the bungalows with them. The victims numbered about one hundred and twenty-five. There have been complaints recently of much gambling going on in that vicinity, and that led to the raid.

The Coney Island Boardwalk is about to become a reality at last. It is now in the hands of the Board of Estimate. The project would have been put through long ago, but the taxes to have paid for the boardwalk were entirely to be paid by the Borough of Brooklyn, which was the objectionable point. With the new plan Manhattan and the other five boroughs are to share in the burden. The project is to be started this winter and with the event of the actual building taking place Feltman's and Stauch's and several other large syndicates will build modern hotels, which is all the Island really needs.

The Actors' Colony that was once the pride of Sea Gate is no more. All the artists who once resided in the Gate have vanished. With the recent ruling that the Gate was not to be restricted property the exodus of the thespians began.

CLEVELAND.

By J. Wilson Roy.

SHUBERT-COLONIAL. — Thurston Hall and May Buckley Players in "Upstairs and Down."

KEITH'S—Henrietta Crossman, Vernon Stiles, Bert Fitzgibbon and

OPERA HOUSE — McLaughlin Stock Co. in "Oh, Boy!" Next week, "Daddy Long Legs."

Co., Kinney and Corrine, Pistel and Johnson, Conley and Webb, Aerial Valentines, Kelly, Rogers and Kelly.

LOEW'S LIBERTY — Primrose Minstrels, Stratford Comedy Four, Harra Sisters, Tom Mahoney, the Renellas, and pictures.

PRISCILLA—Blue Ridge Lassies, Hudson Sisters, Homer Yuke, Thornton Sisters, Jule Dusane, Frank and Grace Stanley, and pictures.

MILES—Juliet Dika, "Snapshots," Eldridge, Barlowe and Eldridge, Marconi Brothers, Goets and Duffy, and pictures.

LUNA PARK—Wahlund Trio, Martinsale and Young, Williams and Bernie, Dawson, Lanigan and Covert, Beatrice Lambert.

STILLMAN—All week, "Paris Green."

EUCLID—All week, "Sex."

STANDARD—All week, "Bubbles."

KNICKERBOCKER—All week, "The Luck of the Irish."

ALHAMBRA and MALL — All week, "The Cheater."

METROPOLITAN — All week, "The Courage of Marge O'Doone."

MILES' GRAND — All week, "Some Wild Oats."

MANHATTAN—All week, "Why Change Your Wife?"

RIALTO—"The Yellow Typhoon."

The fact that Clevelanders are giving good support to two summer stock companies is ample evidence of their insatiable thirst for the play, even if it be dog days drama.

Luna Park outdid all records on the holidays.

Vaudeville houses have no terrors for the hot weather. Keith's, Loew's Liberty, Miles and Priscilla are running excellent bills and reaping rewards. The houses are cool and comfortable, and Jack Royal still makes a special study of the "little" attentions that score "big." Frank Goodale is right in the front line, too.

DETROIT.

By Jacob Smith.

Local theatres are doing a very satisfactory business, depending entirely on weather conditions. When the weather is cool most of them get capacity play, while trade falls off about 70 per cent. when the weather is hot.

The "Passing Show of 1919" is now in its second week at the Shubert-Detroit and indications are that it will remain at least one more week. Prices are $2.50 top.

Litigation is bound to result involving the Majestic theatre, which was recently purchased outright by Famous Players and Phil Gleichman, although under lease to Charles H. Miles.

Howard Crane, Detroit architect, who sails July 31 with Jay Allen for England, expects to draw plans for two new theatres in London for the Allens, and possibly one in Paris and another in Brussels.

At the photoplays: "Scratch My Back" at Madison; "The Sins of St. Anthony" at Broadway-Strand; "The Joyous Troublemakers" at the Washington; "Sick-a-Bed" at the Adams.

Robert L. Currie, of New York City, and formerly in the stock and bond business in Detroit, succeeds Robert Lucas as local manager for United Artists.

Joe Lee, of the Educational Film Corporation, was a visitor last week. He said the biggest theatres in the country were signing up.

The Bonstelle Stock Co. at the Garrick is having a very successful summer season. This week "Fair and Warmer", next, "A Tailor Made Man."

Circus shows will hereafter remain in Detroit three days each time instead of two as heretofore.

Nearly $5,000 worth of costumes were stolen from the Regent theatre, Kalamazoo, one night last week. Mrs. Marcus, prima donna, lost her entire wardrobe.

Colored musical tabloids are now a permanent feature at the Koppin theatre, Gratiot and Antoine streets, catering to both whites and blacks.

INDIANAPOLIS.

By Volney B. Fowler.

MURAT—"The Gypsy Trail," Stuart Walker Company.

ENGLISH'S—Pictures.

KEITH'S—Vaudeville.

BROADWAY—Vaudeville.

LYRIC—Vaudeville.

RIALTO—Vaudeville and Pictures.

CIRCLE—Pictures.

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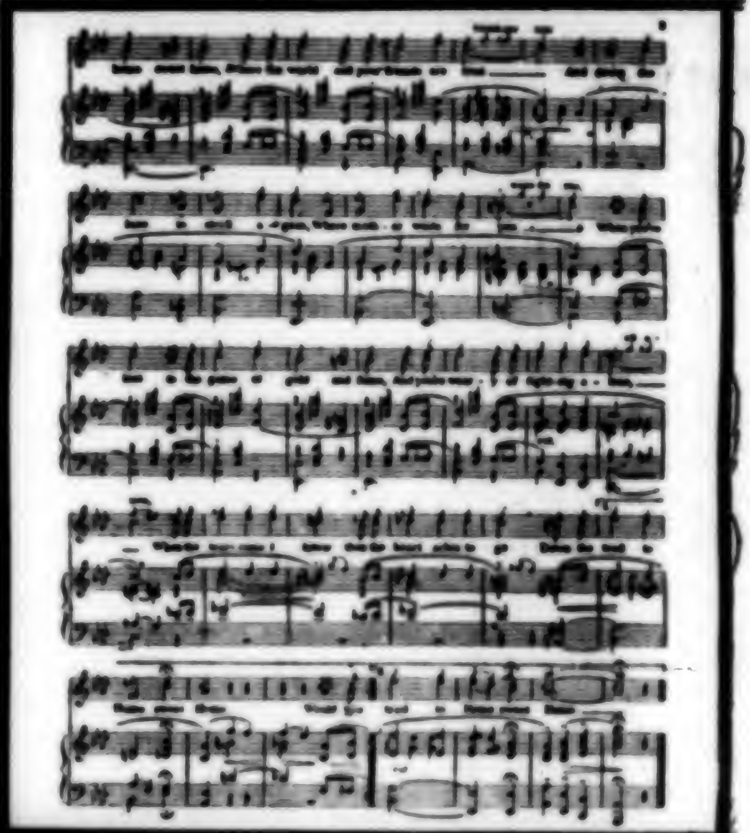

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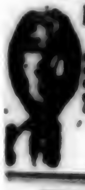

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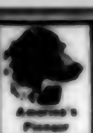

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and creator of "Edgar," whose adventures have been chronicled in the movies lately, has agreed to write a series of feature photoplays for the Goldwyn Picture Corporation. Henry Hertzbrun swung the deal through Tarkington Baker, cousin of the author.

Stuart Walker, speaking at a Kiwanis club luncheon, declared that Indianapolis no longer is a "theatrical graveyard," all of which tickled the natives considerably. Oscar Davisson, who was with Mr. Walker's company for a short while last summer, has rejoined it. Davisson has just graduated from Yale.

It was announced this week that Stuart Walker has contracted to produce "Temperamental Henry," Samuel Merwin's play, based on the "Henry" yarns which appeared a couple of years ago, in Chicago and New York this winter. The play will have its premiere here the week of July 12.

Panics were narrowly averted in theatres of Richmond, Indiana, June 22, when the city light plant broke down and left the city in total darkness. Musicians in most of the movies went right on playing, helping to preserve order.

MONTREAL.

By S. Morgan-Powell.

Montreal, July 6.

The summer season is in full blast, with His Majesty's and the Princess closed for five weeks, and stock and motion pictures going strong, despite heat and humidity. The new Griffith picture, "The Idol Dancer," shown at the New Grand, is drawing crowds, the beauty of the scenery and the admirable acting of Richard Barthelmess and Clarine Seymour being much admired.

When the Princess Theatre reopens on August 9, playing Keith vaudeville, several innovations will be featured. Not only will the entire building be renovated with new upholstering and interior decorations, but a number of improvements will be effected in fittings and equipment back-stage. The Lee Lash studios in New York are painting a fresh stock of house scenery. The management plans to lay a new stage, and brighten things up generally.

The new season will see each week's bill opening Sunday afternoon, instead of Monday afternoon, as has been customary.

The Princess shows an astonishing profit on its balance sheet from the head office at London, Ont., if reports from that city are correct. Unfortunately, the Canadian Government gets the lion's share as excess profits.

Lieut. Gitz Rice, singing composer, who wrote "Dear Old Pal of Mine," was taken ill Tuesday night, and was out of the bill at the Princess for the balance of the week, appearing only on Saturday night. His stage partner, Hal Forde, substituted with a single act, borrowing Willie Eckstein, the solo pianist at the Strand motion picture house, as his accompanist. Eckstein, though nervous, at first, proved a tremendous hit, for in addition to clever accompaniments—orginal work in the case of Forde's stories and sketches—he also played "Dardanella" backwards way to the huge delight of a capacity audience.

Gitz Rice was well enough on Saturday to return to work, and announced that he would have several new songs out shortly.

The new house going up for the Allen interests on Cathcart street is nearing completion. The actual opening date is not yet announced, but it will be soon. The theatre will play feature pictures only.

Dominion Park, the big amusement park, reports good business over the week-end.

SALT LAKE CITY.

By R. M. Douglas.

H. S. Van Gorder, late of the Vitagraph Company, in Cleveland, arrived here June 28 to become district manager of Hallmark Pictures, with headquarters in Salt Lake.

Art Bailey, Pathe representative, is in New York on a business trip.

"Jack" Stratton, newspaper man, former press agent of the Salt Lake Orpheum, left Friday for San Francisco to assume the publicity job for the coast Orpheum.

Betty Compson, former Utah girl, has taken Thelma Farnsworth, who hails from her home town, into studio work and promises to produce another studio star of note.

Players who will open Manager Swanson's Strand theatre with stock musical comedy arrived here June 30. They are Roy Clair,

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Press Agent N. K. Parkhurst, of the Paramount-Empress theatre, effected a tie-up in advertising with the local marine recruit station, consisting of a call to enlist at the theatre during the run of a marine-bathing girl revue. The tie-up resulted in Parkhurst obtaining use of all downtown one sheet stands used by the recruiting service.

Edward P. Levy, Orpheum manager, is expected to return July 16 from a two weeks vacation spent in San Francisco.

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SYRACUSE.

By Chester B. Bahn.

EMPIRE—Minna Gombell and the Knickerbocker Players in "Maggie" all the week.

B. F. KEITH'S—Vaudeville.

TEMPLE—Vaudeville.

STRAND—"Excuse My Dust," first part.

ECKEL—"The Adventurer," first part.

CRESCENT—"The Courage of Marge O'Doone."

SAVOY—"The Truth," first part.

TOP—"Miss Hobbs," first part.

Ringling Brothers & Barnum & Bailey's combined shows hit Utica Friday (today).

Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

Cayuga Pictures, Inc., has started its first picture in the old Wharton studios at Ithaca. Robert Gordon will play the lead. Gordon who supported Alice Joyce in "Dollars and the Woman," dropped in at the Crescent theatre, Ithaca, the other night where that film was being shown.

Appearance of the J. F. Murphy Shows at Elmira last week gave John B. Cullen, whose Georgia Minstrels are included in the Murphy attractions, a chance to do some "old home-ing." Cullen is a native and resident of Watkins, and is a member of the Elmira lodge of Elks. The carnival did an excellent business. It appeared under the auspices of the Artic League.

Kathrine Barry, in private life the wife of H. M. Addison, manager of the Stone Opera House in Binghamton, played a role in "Very Good Eddie" when it was presented at the Stone last week by the Somerville Players.

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VANCOUVER, B. C.

By H. P. Newberry.

EMPRESS — 28th, "The Old Homestead," featuring Alf. T. Layne, supported by the Empress Players. Good presentation. The old Empress company also appeared in this play about three years ago. 5th, "The New Henrietta," with Ann Phillips and Robert Lawrence

BEAUMONT (MEANS ULTRA) SCENERY

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LAUGHTER — MUSIC — GIRLS — SONG

in leading roles. The new company, now in their sixth week, are playing to good business.

AVENUE—Dark.

IMPERIAL—Dark.

ROYAL—Feature pictures.

COLUMBIA—Kelly Musical Comedy Company, changing bill twice weekly.

ORPHEUM—Vaudeville.

PANTAGES—Vaudeville.

REX, DOMINION, GLOBE, BROADWAY, COLONIAL, MAPLE LEAF—Feature films.

The Empress Stock Co., which recently closed here at the Empress, opened June 24 at the Grand theatre in Calgary, playing three nights a week with one matinee. Orpheum circuit vaudeville occupies the theatre the first half. The opening attraction was "Which One Shall I Marry?" featuring Edythe Elliott. Prices are $1 top. Ray Collins plays opposite Miss Elliott, while other principals are Margaret Marriott and Charles Perley. "Our Little Wife" was the second presentation by this company.

George Moore and Co. are now playing at the Beach theatre, English Bay, for the summer.

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Dear Sir—I suppose you are wondering why we writ you this. It was done at the sugestion of our mutshall friend Mr. Ginsberg of the Breakaway Bennets, who we met while roomin at the Bartholdi Inn (Actors' "Astor"). He said you were influensious in getting employment for "Sister Teams," hence this lengthie corespondence.

As to our Act, it's a Knockout. We use four popular up-to-date songs and wind up with a restrictured song and dance that simply floors 'em.

Hopin to hear from you sooner or later, we beg to remain,

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ORPHEUM Circuit

THE FAYNES
Direction, Hughes & Manwaring

WASHINGTON, D. C.

By Hardie Meakin.

KEITH'S.—Vaudeville. In spite of the hot weather this house is attracting excellent business. Billy B. Van and James J. Corbett are headlining this week, while Bert Errol is being held over for a second week.

SHUBERT-GARRICK.—The Garrick Players continue splendidly this week offering "Good Night Nurse."

POLI'S.—Still continuing with films showing for the week. Edith Taliaferro in "Keep to the Right" and billing the picture like a circus.

SHUBERT-BELASCO. — After two weeks of films with segregated audiences this house is dark for the week, but opens again next week with another film.

NATIONAL.—Closed.

COSMOS.—Burt Earle and Girls; Jones and Greenlee; Cooney Sisters; "Hands Up"; Walter Kaufman; McIlyar and Hamilton; Robinson, McCabe and Robinson; Feature films.

LOEW'S PALACE.—Olive Thomas in "The Flapper."

LOEW'S COLUMBIA. — Elaine Hammerstein in "Whispers."

MOORE'S RIALTO. — Mildred Harris Chaplin in "Polly of the Storm Country."

CRANDALL'S METROPOLITAN. —Alice Joyce in "Dollars and the Woman."

MOORE'S GARDEN.—Robert W. Chambers's "The Fighting Chance."

Moore's Strand is to close at the end of this week and throughout the summer will be remodeled, and will inaugurate the coming season with vaudeville.

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CYNICAL OBSERVATIONS

This much is certain—you don't talk about your friends any more than they talk about you.

An actor will often complain of his lack of memory, but never of knowledge.

[illegible]

An actor never fully realizes what a host of friends he has till he lands the big time.

The difference between a compliment and flattery depends on whether it is handed to you or some other actor.

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A RIOT OF LAUGHS AND FUN.

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Si
Perkins
Kid

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NEWS OF THE FILMS.

The Robertson-Cole Co. announces that they will release 38 Super Specials during the coming year. That is each of their productions is to be a super-special with each star that they have under contract making but four pictures a year. The releases already announced are productions in which Otis Skinner, Pauline Frederick, Mae Marsh, Lew Cody, Sessue Hayakawa, Dustin Farnum and Wedgewood Nowell will appear.

The Photo Products Export Co. are to release 20 George Kleine made productions in which Shirley Mason and Viola Dana have appeared on a state right plan for the United States and Canada.

Marcy Harlem is playing in the cast of "The Right To Love," a Famous Players-Lasky Production, in which Mae Murray and David Powell are featured.

Ethel Clayton has arrived in New York with her mother and her brother, Donald, and will sail for Europe on July 15.

Penrhyn Stanlaws has started his motion picture tutelage under the direction of George Fitzmaurice at the Famous Players-Lasky studios.

Work has been started on the second of the series of two reel Carter detective dramas at Medford, Mass., where the Broadwell Productions are making pictures. It is to be entitled "The Crooked Eye."

Grace Davidson is to make her debut as a star in a forthcoming production to be released by the J. G. Pictures Corporation.

Flora Finch after three years of retirement returns to the screen in a Edward Hemmer production.

"The Sin of Martha Queed" is to be the title of the latest Allan Dwan production to be released by Mayflower.

Mayflower has secured the Ladies Home Journal story "Ladies Must Live," by Alice Duer Miller, which will be produced for the screen under the direction of George Loane Tucker.

George N. Montgomery, general sales manager for Hallmark, is making a tour of the exchanges of the company.

Permanent offices for the Harry Levey Service Corporation have been established at 1662 Broadway. Don Carlos Ellis is director of educational production and Howard Greene, M. E. is editor of animated mechanical drawings for the new company.

Karl R. Coolidge has been engaged to furnish a series of scripts for "Half Hours of the Bible," featuring incidents of the Old Testament.

Allen Holubar has issued a denial of the report that the First National had signed up for the first three of the productions that he is to make independently with Dorothy Phillips as the star. It is admitted, however, that the first of the pictures to be made is to be released through the company.

Viola Mallory has been appointed editor in chief for Holubar-Phillips productions.

The Hallmark Co. is to release 80 Triangle produced features which will include productions with some of the most popular stars, namely Charles Ray, Louise Glaum, Frank Keenan, Dorothy Dalton, Constance Talmadge, Dustin Farnum, Bessie Barriscale, Douglas Fairbanks, William S. Hart and Norma Talmadge. Instead of dubbing them reissues they are called "recreated Triangle specials." The pictures are being retitled and re-edited by Hopp Hadley. There are also 26 Mack Sennett two-reelers which will be reissued by the company. The plans of the Hallmark for the coming year also include eight specially made productions and four serials.

The W. W. Hodkinson Corporation has slated "The Green Flame," in which J. Warren Kerrigan is starred, for release on July 18.

Sarah Y. Mason has been signed to do continuities for Selznick. She was last with Metro.

Vic Herman has joined the Selznick directorial staff.

Eugene O'Brien's forthcoming production now under way has undergone a change in title from "The Nobleman" to "The Thug."

House Peters will play opposite Louise Glaum in her next J. Parker Read production, "The Leopard Woman," from the novel by Stewart Edward White. Wesley Ruggles will direct.

Douglas MacLean started work this week on an Ince starring vehicle, "When Johnny Comes Marching Home," by Charles Belmont Davis.

INSIDE STUFF
ON PICTURES

With the report that George Eastman, of the Eastman Kodak Co., contemplates the extensive erection of film laboratories throughout the country, a New York lawyer who is as well versed in picture matters as anybody has arrived at an interesting legal hypothesis whereby the E. K. people can start building tomorrow without affecting themselves financially to any extent. To begin with, the E. K. Corporation makes something like sixteen million dollars annual profit which, with income and surtaxes, shrinks to about three and a half million. Instead, therefore, of reconsidering this amount as profit were it to be invested immediately into erecting or promoting other enterprises it would fall without the scope of excess profits but still remain working capital. Eastman is acknowledged to market excellent picture film; 80 per cent. of the output being positive film and 20 per cent. negative. It is readily seen that the stock used for printing is four times as much in demand over the negative product. In the east there are some ten or fifteen large film laboratories like Erbograph, Eclipse, Palisade, Universal, etc., with others all over the country, such as Rothacker, in Chicago, who prints all the First National releases, and others who consume on the average one million feet of print per week. It is plainly evident that the market is extensive, and if Eastman goes through with his laboratory building scheme he will literally have a corner on the film world. "Dope" has it, his profits would just about triple. Picture producers can patronize the other raw film manufacturing concerns. They could, but they might not, for the simple reason Eastman's product is so good and easy to get. All their work would necessarily have to be done in Eastman laboratories. It's a shrewd business proposition if seen through, quite practical and withal legal. While still more or less rumor it has a certain strength and soundness behind it to make it possible.

The value of female ushers in an emergency had a test at Grauman's, Los Angeles, during the second 'quake there Monday evening, June 21. The usherettes completely failed when the moment arrived. It was only Sid Grauman, elbowing his way through the crowd, shouting, "Sit down, you are in the safest theatre in the city," who retained any presence of mind. The women ushers seemed prostrated when the sharp jerk of the 'quake was felt. It came without warning in the midst of a comedy film running on the screen. The shock broke away the glassware from the balcony fixtures and started the audience on a stampede. They choked the aisles in their first rush, but became more composed at Grauman's reassuring words. Many left the theatre, however, unnerved. This information was sent Variety by an artist in Grauman's at the time. Slight tremors attributed to earthquakes are frequent, according to returned visitors from the Coast, around the Los Angeles vicinity. The coast papers usually suppress the reports or lightly mention the disturbance briefly in an obscure part of the paper. Just why the reports of the 'quakes last week were sent broadcast puzzled many of the eastern newspaper men, who know of the secrecy maintained concerning the quakes in the west.

While Broadway scene is ringing with tales dealing in the important thousands for picture rights, Fannie Hurst's "Humoresque," generally credited to be a sensational success and seller, cost Famous Players-Cosmopolitan just $2,500. Miss Hurst, who recently added value to her already world-wide authority as a short story genius, sold the rights to all her stories to Cosmopolitan at $2,500 each, the company to select which it wanted and own them on payment of this set sum. Miss Hurst to retain the right to give the company 30 days' notice should she receive an offer for any story from any other company, at the end of which Cosmo would either pay the $2,500 and acquire it or default the option on that story. Miss Hurst had not sold any pictures prior to that deal, and it looked like a fortune to her—and so it will be, even at $2,500 a shot, if she has many like "Humoresque"—but, by the same token, she could have accumulated a comparatively huge sum at the rates which at present obtain in barter and sale of known values of screen adaptation.

"Shipwrecked Among Cannibals," which opened at the Astor Sunday is being helped by a newspaper cut rate system. Several of the local dailies run a coupon "for students and teachers," allowing them a 50 per cent. discount at box office prices. The matinee scale is 25 and 50 cents. The evening scale ranges up to a dollar.

A slide with advanced billing saying that "Burning Daylight" would play the New York (Loew's) Theatre July 4-5, in the announcement read "Loew-Metro." When this same picture was shown last Sunday at another picture house on Broadway it was announced only as a Metro production.

The monied men interested in pictures are said to have reached the point of belief that if the picture concerns their money is in do no more business than they are now doing, there will be plenty of profit if the waste can be cut out.

To the Exhibitors of America
Greetings—

Whereas:

Martin J. Quigley, editor and publisher of Exhibitors Herald,

has openly and irrevocably attacked, in the editorial columns of Exhibitors Herald the producer-exhibitor menace, in all its forms, and has presented facts and evidence which prove that his attitude and action are soley in defense of the best interests of the independent motion picture exhibitors of the country, now, therefore, be it

Resolved: That this convention of Motion Picture Theatre Owners of America, assembled at the Hotel Winton, Cleveland, June 10, 1920, having every reason to know that the facts on which Mr. Quigley bases his remarkable editorial stand are true, hereby officially express its sincere appreciation to Mr. Quigley for what it justly believes to be the most significant and beneficial act which any trade journal publisher ever has performed in defending the independence, the individual business interests, the integrity and the collective morale of the independent exhibitors as a body, for the lasting Freedom of the screen.

Motion Picture Theatre Owners of America

W. C. Patterson, *secretary.*
H. H. Lustig, *permanent chairman.*
S. J. Berman, *recording secretary.*

RIVOLI.

Evidently the show this week was staged for the benefit of Southerners, for it concerns itself to a great extent with the beauties and simple ideas of that Paradise below the Mason and Dixon line concerning which its inhabitants are so eloquent when they come up here to get away from it. The overture was Hosmer's "Southern Rhapsody" and drew large gobs of applause when the "Dixie" portion was reached. A scenic showing views of the Mississippi followed, and a very clever and catching stunt was used to introduce the tableau. A hand was shown sketching in figures on the screen and when it finished the screen was drawn up and the actual figures revealed. These same figures did some great clog dancing in a log cabin setting.

Florence Mulholland, contralto, sang "Jean," by H. T. Burleigh as a solo. She has carrying power in her voice, but the selection did not seem to catch on Sunday evening. Billie Burke in "Away Goes Prudence" was the feature. It is reviewed elsewhere. One of those extended descriptive music pieces followed. This one described in notes a trip to Coney Island. Theodore Moses Tobani wrote it.

In the Century comedy, "You Tell 'Em Lions, I Roar," there were some real laughs. *Leed.*

CAPITOL.

With the w. k. Volstead kibosh on Scotch prevailing in these parts, the next best thing is to maintain a Scotch atmosphere just to keep its memory green. This S. L. Rothapfel has accomplished on a wholesale scale with his Capitol program this week. The bill fairly reeks of highland lassies. Songs and music in keeping with the Scotch theme of "The Best of Luck," the Metro version of the famous Drury Lane meller which is dealt with in detail elsewhere in these columns.

A cleverly executed Hy Mayer travelaugh entitled "A Trip to Coney Island," the pictorial news digest, and a Chester scenic complete the flicker offerings.

Nat Finston conducted a modified version of the evolution of "Yankee Doodle," assisted by an augmented ensemble featuring Miss Irene Williams. The number is quite apropos, considering Independence Day week, and proved very effective. Unit No. 2 was a ballet and ensemble executed by a quartet of lithesome la femmes in very en deshabille frumperies. A rendition of "Sweet and Low" ensued, No. 4 on the program, but the sixth unit, a potpourri of Scotch songs and dances was the feature ensemble offering, consisting of five subdivisions, four Scotch classical numbers and a folk dance presented by Jessie York and Marie Harding.

The management considerately has printed the lyrics of the vocal offerings in the program as the numbers occur in presentation, a convenience most certain of appreciation with the patrons. *Abel.*

RIALTO.

This is a good show. It begins with "Midsummer Night's Dream," Felix Mendelssohn's overture based on the idea in Shakespeare's play, and is followed by a Bruce scenic showing mountain and lake views at their loveliest. The magazine succeeds this. There are some convention views, with particular attention given to the ladies who have lately invaded politics. Evidently the itch to shine before the public eye is not confined to the much-abused darlings who go on the stage, but pictures of these same politically minded women emphasize why they are not in the Ziegfeld beauty chorus or at large in any theatrical attraction.

Bryan was also shown and roundly hissed. Governor Smith of New York got the most applause. Mitchell Palmer got never a hand. There were some good shots, too, taken inside the convention hall. If camera men can do this they can brace up and get real news pictures from all over the world. Only the Fox service seems to go after the real stuff, and there is always a quickening of interest when it gets on the screen.

The solo was "La Donna e Mobile" from "Rigoletto," sung by Martin Brefel, tenor. He did well. Ethel Clayton, in "The Ladder of Lies," was the feature offering. It is reviewed elsewhere. "Through the Keyhole," a Sunshine comedy, completed the program. *Leed.*

YES OR NO?

Margaret Vane Minnie Berry	Norma Talmadge
Donald Vane	Frederick Burton
Paul Derreck	Lowell Sherman
Doctor Malloy	Lionel Adams
Jack Berry	Rockliffe Fellowes
Emma Martin	Natalie Talmadge
Tom Martin	Edward S. Brophy
Horace Hooker	Dudley Clements

Instead of the divided stage, as in the spoken version, "Yes or No?" as a feature picture has been produced through the medium of flashbacks, alternating between scenes depicting the life of the rich and the poor. It is admirably done with Norma Talmadge playing both the rich and the poor wife. As the rich wife she is palpably wearing a wig of light color, which is not nearly as becoming to her as her own hair.

This same story, less classily handled, would make the cheapest kind of a picture. It serves to show that a really high-class production can make of almost any tale a feature fit to be employed in these advanced days as a first run attraction in a Broadway cinema. Stripped of its aforesaid "class" it would be commonplace, old-fashioned melodrama. It shows a rich and a poor wife, both of them feeling themselves neglected and put to the same temptation—the offer of another man to take up with her. The rich wife accepts and is jilted a year later, while the poor wife drudges on, her husband invents a washing machine so she won't have to work so hard, throws the boarder down the stairs and becomes wealthy, and at the finish they are seated at the fireside, with children, lamps "and everything," showing the reward of virtue.

All the more credit is due Miss Talmadge for lifting so mediocre a plot out of the low plane of conventionalism and making it appear to be something it really isn't. Next to the star the best performance is contributed by Gladden James as the would-seducer of the poor man's wife, but for some unknown reason his name does not appear on the program at the Strand, where this picture is the current week's feature. The successful betrayer of the rich man's wife is Lowell Sherman, who ranks today as probably the best actor playing this class of parts on New York's legitimate stage. It is regretfully recorded here that Mr. Sherman does not seem destined to occupy the same high position in the silent drama. He overacts and resorts to a number of his old stock bits of "business"—that of talking over a lady's shoulder, for instance; also an abundance of irreconcilable "eye acting." Perhaps it is camera inexperience. The third of the Talmadge sisters, Natalie, has a comparatively small role in this production—hardly enough of a part for one to form any definite opinion as to her chances for success as a screen actress. *Jolo.*

AWAY GOES PRUDENCE.

Prudence Thorne	Billie Burke
Hewitt Gerard	Percy Marmont
Aunt Prudence Thorne	Maude Turner Gordon
Mr. Thorne	Charles Lane
Mrs. Ryan	Dorothy Walters
Michael Ryan	Bradley Barker
Chauffeur	M. W. Rale
Johnnie Ryan	Albert Hackett

With Billie Burke starred this Paramount feature from the pen of Josephine Lovett gave the crowd at the Rivoli plenty of excitement and many a smile. While it pretends to nothing in particular, it is good entertainment, admirably photographed by Roy F. Overbaugh, one of the ablest of the Famous cameramen of the East. John S. Robertson directed. The scenario is the work of Kathryn Stuart, and both combine to give the star ample opportunity to spread herself and her tricks before the public. She still has all of them at her command, they remain pleasing, and she also looks young, pleasing and attractive.

The story shows a young society girl who has taken up aeroplaning and so scares her fiance that he demands she choose between him and flying. Naturally she loses her temper and chooses the plane. Just to teach every one a lesson she runs away, pretending she has been kidnapped, but her beau gets on to her deception and plans a kidnapping in earnest. The gang he hires steal his money, knock him out, but Prudence saves herself by joining in with them. These scenes are particularly good, but she gets her freedom in a raid and lands safely in her lover's arms.

Mr. Marmont, Mr. Lane and Miss Turner all looked their society parts and played them with agreeable distinction. As the bad brother Bradley Barker had some trouble looking as tough as he was supposed to be, but minor parts were well differentiated by Miss Walters, Mr. Rale and Mr. Hackett. On the whole, this is another good example of Mr. Robertson's attention to detail and skill as a director, and registers as high-class stuff. *Leed.*

THE BEST OF LUCK.

Leslie MacLeod	Kathryn Adams
Kenneth, Lord Glenayr	Jack Holt
Lady Blanche Westmore	Lila Leslie
Lanzana	Fred Malatesta
Countess of Strathearn	Frances Raymond
Drake, an American Ally	Emmett King
The General	Robert Dunbar
Moll	Effie Conley
The Footman	Jack Underhill

This Metro version of the Cecil Raleigh-Henry Hamilton-Arthur Collins Drury Lane melodrama is due for heavy takings on the business end of it for it's a production that cannot be denied most certain to please any picture patron, and a sterling feature film to play anywhere for any length of time. There's enough action, situations and pep in this production to satiate the most ardent fan's idea of a real thriller. That's just what it is, a rip snorting hero vs dyed-in-the-wool-villain thriller.

Albert Shelby Le Vino did himself proud on the continuity and never permitting the interest to wane through needless incorporation of extraneous padding material. Ray C. Smallwood wielded the megaphone and Harold Wenstrom cranked the camera under the personal direction of Maxwell Karger, and each took real care of their respective angles.

One can see with half an eye, as it were, the production expense was heavy. The swell society atmosphere permeated by a host of bespangly arrayed extras in "soup and fish" represented some avoirdupois financial outlay as did other mob scenes of more or less vast proportions. Neither can a realistic fox hunt as staged, an aeroplane and an undersea fight be gotten away with on a piker's stipend. All of which sums up into convincing society meller so dear to the hearts of picture fans.

The tale: Lord Glenayr (Jack Holt) has become impoverished as lords do so often (in the movies) and must surrender his laird to Leslie MacLeod (Kathryn Adams), who has been overseas in America for years and whom he does not know. She arrives incognito and immediately strikes the fancy of a heavily debted Duke Lanzana, who immediately appraises her financial standing to be entirely in tune with his idea of a future Duchess Lanzana considering his low funds. She does not reciprocate this degree of affection, and is lured to his apartment, holding forth as the bait a treasure map which would restore a traditional treasure to the MacLeods once more. The Duke really contemplates compromising her and forcing a marriage and thus alleviate the insistent demands of his creditors. She turns the table for the nonce, escapes, but is pursued in a thrilling motor chase, overtaken and once more temporarily incapacitated while the Duke makes off to find the treasure for himself which the map alleges to be submerged off a nearby Cape. Lord Glenayr, our hero, gives chase in the heroine's hydroplane and does a thrilling dive in a diver's togs, helmet and all, from the plane into the water where the fight scene ensues. In true meller fashion right is victorious and the erstwhile financially embarrassed lord is once more well fixed with the world's goods to honestly seek Miss MacLeod's hand in marriage which the fade-out hints he forthwith is about to do.

The support leaves nothing to be desired. The villainous Duke did a sterling personation of a thankless role. Effie Conley and Jack Underhill, in a maid and footman roles respectively lent suitable comedy relief to the dramatic action. *Abel.*

THREE GOLD COINS.

Bob Fleming	Tom Mix
James Reed	Frank Whitson
Betty Reed	Margaret Loomis

The credit captions of this Fox production do not disclose the identity of a director, so one must assume that the star, Tom Mix, is responsible for that end of the picture, in addition to Fairbanksing all over the footage in true (movie) western style. Like all Fox films, the production cost is kept frugally at a minimum, and there is no better way of accomplishing this than by employing Mother Nature's settings for the locale.

H. H. Van Loan is credited with the story and Frank Good with the photography, these being the only two credit captions in the picture. There is good reason for the latter particularly, in view of a number of fine outdoor shots. Mr. Van Loan, who has come rapidly to the fore of late as a scenario writer, has little cause to boast of this latest effusion, though, on the other hand, it's nothing much to be ashamed of. It is evidently a machine-made vehicle to suit the personality of the star—which method invariably has its limitations, all considered.

The title is evolved from three gold coins the star punctures with as many revolver shots in a marksmanship demonstration before the wealthy James Reed and his romantic daughter Betty. The coins being of no further commercial value, Bob Fleming determines to keep them as luck charms; and the ensuing good fortune that befalls him is ascribed to these pieces of gold. Being the owner of some valueless property, a couple of confidence gentlemen work the w. k. oil con game on the township of Four Corners by salting Fleming's property. A corporation is founded and financed by the eager citizens of the burg, who willingly surrender their money for shares in the hope of profiting on their native product. Fleming is elected treasurer, the con men having planned to kidnap the strongbox in due course of time and evaporate from the section as they have been doing in other communities on and off in the past. The fake oil gusher conveniently develops into the real thing, and everything fades out in a very promising and roseate hue.

Mix does his usual rip-snorting, boisterously harmless, broncho-busting stunts, stirring up the western dust literally and figuratively, and injecting a modicum of pep into what would otherwise be vigor lacking situations. The support is capable.

For the exhibitor: A fair program feature. *Abel.*

Jesse L. Lasky Presents
WALLACE REID
in
"Sick Abed"
A Paramount Artcraft Picture

Who Wouldn't Be Sick?

WITH Bebe Daniels as nurse? Wallie had to be—to keep out of court.

But the judge sent a real doctor to examine him—then the fun started.

It's a sure tonic for bad business, guaranteed to cure all hot weather box-office ills.

From the play by Ethel Watts Mumford

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Directed by Sam Wood.
Scenario by Clara Genevieve Kennedy

A LADDER OF LIES.

Edith Parrish	Ethel Clayton
Peter Gordon	Clyde Fillmore
Dora	Jane Acker
Ralph Brent	Irving Cummings
Elaine	Charles Meredith
Maid	Ruth Ashby

This is a good market product and suited in the stellar sense to Ethel Clayton's simple and sincere method of projecting dramatic action. Tom Forman's direction was adequate for the most part. At times some confusion as to Peter and Elaine crept in, but that was his chief failure and a minor one. Edith Kennedy's scenario was workmanlike and direct. It got to the story and kept to it, while William Marshall's photography was up to the high Paramount standard. There is no higher at present.

While all this is true of this week's feature offering at the Rialto, it is also true that the story itself is fundamentally at fault and a far less advantageous product even from the market standpoint than it should or could be. Harold Vickers wrote it originally as a novelette for "Snappy Stories," and it is typical of the current attempt to write down to the American public and get into print and pictures what editors imagine this same public demands. Their weakness is fear. If they were big men they would lead the public by the nose, not attempt to agree with their usually ridiculous idea of what is popular when something else, a different twist, would be even more popular and pay better.

As an example consider this picture. Edith Parrish is an illustrator and a good friend of a nice but thoroughly stupid young publisher named Peter Gordon. She does not love Peter, but is horrified when he tells her of his engagement to marry Dora. Dora is a gay young deceiver who calls on Edith and openly confesses she sees little more than a good thing in Peter. To open Peter's eyes Edith encourages a flirtation between Ralph Brent and Dora. Ralph is a bad boy, the local cut-up, the goo-goo of every woman's eye. The outcome of this strategy is unexpected. Peter walks in one day and presumes that Edith is the object of Ralph's call, not Dora.

He warns Edith against Ralph. Meanwhile he and Dora are married, and Edith comes to visit them. One night while Peter is away Dora sneaks out to a roadhouse with Ralph, wearing Edith's coat. Seen by her husband and his partner, Elaine, Dora covers her face and gets away with the deception so cleverly that her husband imagines it is Edith, and the next day asks Edith to leave his house and discontinue all association with his wife. Despite this stupidity, Edith continues to shield Dora.

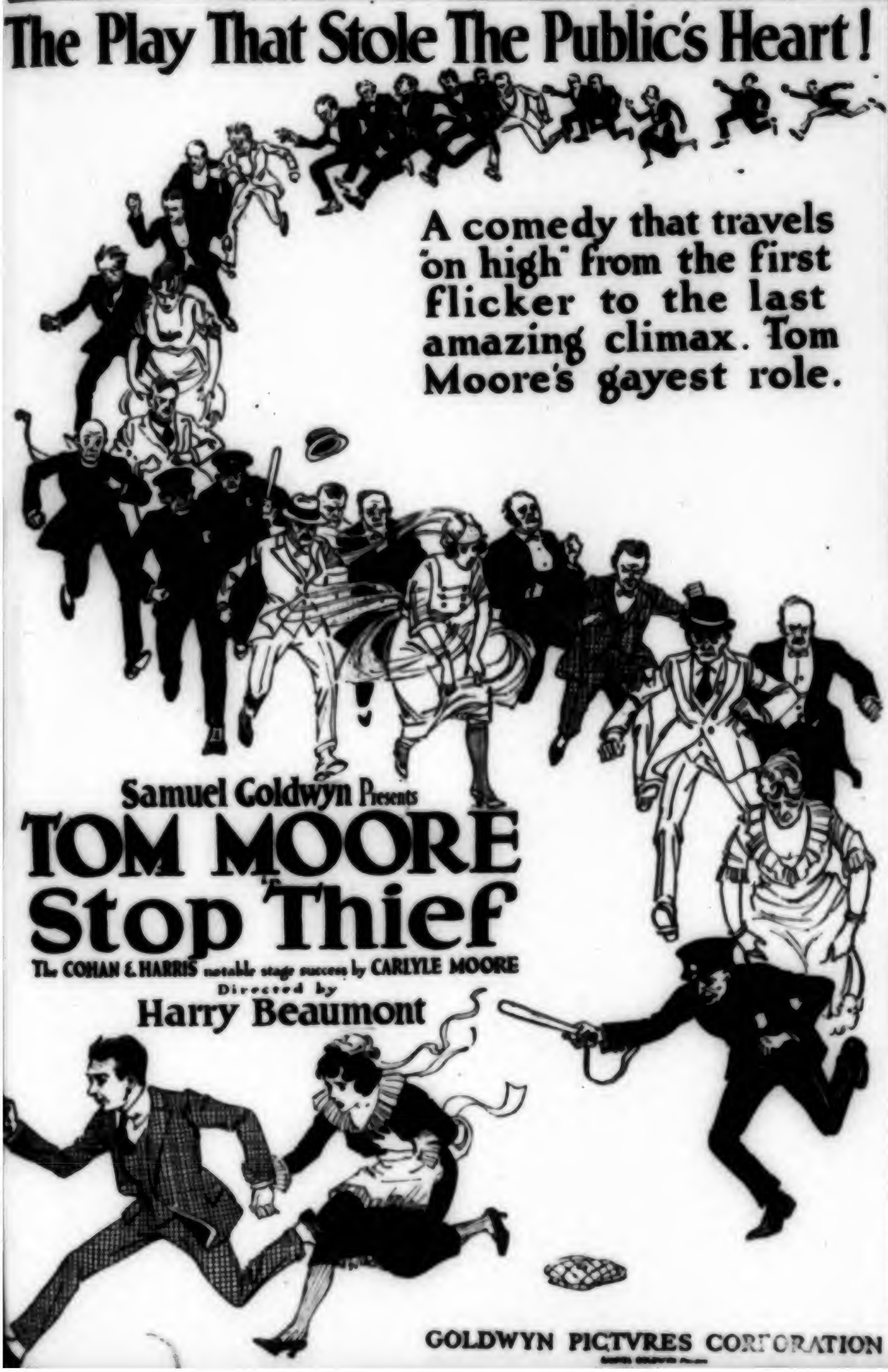
The next step in these complications is Edith's own love affair. She falls for Elaine, Peter's partner. He is a self-righteous ass, who believes in telling the truth. One lie, he says, may ruin a whole life carefully built for success. At this point Director Forman throws on the screen a picture of a wall with a ladder against it. An Indian is shown climbing it. Just as he reaches the top the run emblematic of a lie once told breaks and down comes the ladder and poor Lo. Poor Lo must have collected his $10 for a day's work with some disgust, as the action goes no further, and he might have done so much more, made this ridiculously childish insert so much more effective.

At any rate he was not allowed to, and we are shortly shown Edith pleading with Elaine that a lie is sometimes justified. "No," Elaine says. As soon as Peter hears of the engagement he insists that Elaine shall know the truth about Edith's supposed doings with Ralph Brent at the roadhouse. Told of it, Elaine turns his back on Edith, who still refuses to explain that it was Dora, not she. So far the picture has mainly concerned itself with these two stupid, self-righteous men and Edith, who got into this mess through being a busybody. All of them, in fact, are tiresome, uncomfortable, unattractive people. Ralph Brent so far has only appeared long enough to try to steal the affections of another man's wife.

He now re-enters the scene as a caller on Edith. She repulses his love making and remarks that he has separated her from her true love. He asks an explanation and gets it. Wisely puzzled that any girl should want such a stick for a lover, he sends word to him to come to Edith at once. Elaine walks in and finds Edith with Brent. As he is about to turn nobly on his heel and walk out, Brent stops him, makes him listen in on a conversation with Dora, which clears Edith. This done, Elaine walks over and tells Brent he should really thrash him, but owes him many thanks for clearing up the complication. He extends his hand. Brent refuses it, saying he cleared the matter up for Edith's sake.

Now the fundamental fault in this picture lies in its failure to make Brent its hero. Brent had fault (as all human beings had), but when the pull came he did the one decent thing done in the course of the action. Spectators feel that and applaud it, but Irving Cummings as Brent took the center of the picture despite director, author and scenario writer. This Mr. Cummings is so naively pleased with himself in most of his impersonations, his clothes have usually been so exaggerated and made-in-Hollywood, that sophisticated observers have come to look for a laugh whenever he appeared. Here he turns the laugh on them. Given a near-human part he made good on it. If he can stick to such heavy roles he'll soon be back in the lights.

The other parts were also well taken. Jane Acker, after she took off the hat she wore at first, was attractive enough to tempt any one, while the two men were equal to the disagreeably complacent necessity of their parts. *Leed.*


The Play That Stole The Public's Heart!
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TOM MOORE
in
Stop Thief
The COHAN & HARRIS notable stage success by CARLYLE MOORE
Directed by
Harry Beaumont
GOLDWYN PICTURES CORPORATION

A MASTER STROKE

Yale Durant	Earle Williams
Marion Fulton	Vola Vale
Jack Millington	Lee Hill
Tom Millington	H. A. Barrows
George Trevor	John Elliott

Here is a Wall Street story that seems to be without rhyme or reason, old fashioned in its director treatment and on the whole a very ordinary feature. It is a Vitagraph production, with Earle Williams the star, directed by Chester Bennett from the story by Frederick Van Rensselaer.

The story in brief is that of a man whose father left him great wealth which he has squandered. He is about to commit suicide when a friend makes him an offer to step in and run the business for a week. He borrows 3,000 shares of stock to help out the father of his fiancee, and the principal action of the feature is the complications arising from the fear that he will be found out. During his running of the office he falls in love with the girl secretary, and when the girl that he is engaged to elopes with another he is free to take the other into his arms.

The best thing about the picture is the country location of the father of the girl. This is a pippin for outdoor shots.

Williams plays the role of the hero in a complacent way that gets nothing from the audience. He walks in and out of doors, never forgetting to stand still before entering or after leaving to give the camera lens the full benefit. That is old-fashioned stuff, and so stagey it destroys illusion. Another bit of the same business is when Frank Crayne, in a semi-heavy role, leaves the hero and the girl together and steps outside of the room to turn and register hatred. Back in the first few years of pictures that would have been all right, but today it is passé.

The two best performances in the picture are given by H. A. Barrows and Paul Wiegle, but even the latter seemed to overact in what may have been an attempt to get comedy. If it was it failed.

Rhea Haines in one of the ingenue roles did not seem to get over. Her walk is against her in the films. It is a stiff and ungainly stride that should be changed if she is to continue. Vola Vale in the lead did very nicely. *Fred.*

SHIPWRECKED AMONG CANNIBALS.

The best part of this Universal special now at the Astor is the tiger hunt, which seems real, and is much less well photographed than the parts hymned so highly in the local press. These other parts are those showing the Kia Kias in their native haunts. This tribe is a head-hunting and cannibalistic sect that was prevailed upon to pose for the camera in all its weird native costume and in manners illustrating its peculiar rites and methods of passing the time away. The pictures themselves are the result of an expedition headed by William F. Alder, a membership of the Southern California Academy of Science, and Edward Laemmle.

These two went to Siam on a tiger hunt and then came home by way of Java where they were warned by the Dutch authorities against proceeding to investigate the hinterland of New Guinea. They proceeded on their own responsibility. The small schooner on which they traveled is shown wrecked, their goods being carried ashore. This much accomplished they go on to make friends with the local tribe and get many interesting and instructive views of these horrible specimens of human nature at its lowest. The pictures of the women, who are naked, are carefully handled so as not to injure commercial possibilities. As for the danger run, it is probable, but it does not show in the pictures.

Some bright press agent evidently thought of billing the picture from that angle and signs in the Astor declare that not one picture was posed. This is obviously ridiculous. The way to exploit this picture is on its merits which are evident. To make ridiculous statements on the presumption that everyone who is going in to see it is a boob easily fooled is silly and bad business to boot. *Leed.*

THE GIRL OF THE SEA

Matt Cuttle	Alex Shannon
Lieut. Tom Ross	Chester Barnett
Kate Ross	Kathryn Lean
Girl of the Sea	Betty Hilburn

"The Girl of the Sea" should prove fair program feature material for exhibitors for a number of reasons. Maybe the plot and the cast or the directing might be criticised as quite by gosh, but the underwater scenic photography is a novelty which balances matters. The Submarine Film Corporation sponsors the production, written by and produced under the supervision of J. E. Williamson, co-inventor of the famous Williamson Brothers submarine camera. E. Lloyd Sheldon supplied a very slow progressing continuity. J. Winthrop Kelley directed and J. Reacher turned the crank. Considering that the chief appeal in a production of this nature lies in the photography of the undersea natural life, Mr. Reacher was at fault, whether because of natural handicaps or technical delinquencies is beside the point, but the fact remains several of the most interesting shots were not as clear nor distinct as they might have been. A fight scene between the octopus and the born-diver comes to mind as one of these, although, as said before, it is quite possible the depth prohibited better calcium effects.

The picture does not really begin to interest until the third reel. The first couple of thousand feet are needlessly expanded to show the treachery of the trader, Matt Cuttle, so excellently personated by Mr. Shannon. He connives with the first mate of the steamer Carribee to secure a valuable deed from the vessel's pilot, Capt. Ross, which in turn was being held in safekeeping by him for a Mrs. Verrill. The latter with her daughter Mimi ship on board the Carribee, where the treacherous first mate runs her aground, a sunken reef destroying the lives of the unfortunate crew and passengers save his own and Cuttle's. Ten years later Capt. Ross' son Tom resolves to clear the stigma over his deceased parent's name as a careless captain, and organizes an expedition to discover what really happened. He makes off for the Devil's Reef, where the fatal wreck occurred, and meets the "Girl of the Sea," who, one readily perceives, is little Mimi now grown up. The long and short of it is everything ends to everybody's satisfaction, including the earthly existence of Cuttle.

It is in these latter scenes that the Stanley audience, where the film was reviewed, was moved to praise by the amphibian proclivities of the title role personator, Miss Betty Hilburn. She sure can swim a wicked arm and leg. A couple of dusky natives assisted swimmingly for the necessary local color, but, all considered, the production is as economical a one as seen for a long time. Practically all the footage is outdoor stuff. An ancient wooden frigate possibly cost something for the shipwreck scene, but otherwise the producers' bankroll suffered no serious deflation. *Abel.*

MAN'S PLAYTHING.

This is a Republic feature put out by Lewis J. Selznick, with Montagu Love, Grace Davison and Stuart Holmes featured in the cast. Shown at the Loew theatres last week, it went over without particular difficulty, thanks largely to Miss Davison and Mr. Love. Mr. Holmes is far too artificial in his acting. Any part he plays always seems a little ridiculous, thanks to his exaggerations. After so much picture work it has probably become a trait he cannot overcome, but the nature and subject of the pictures in which he appears must bear part of the blame.

Take this one, for instance. Nothing could have been more elaborate, for the interiors are really beautiful and the richness of the photography adds to their value. The story—sheer melodrama—would do but for the fact that it is the badger game cleaned up for pictures. The cleaning process consists in making the girl good and pure all through. Her home life is unhappy. At the cafe where she works she is also unhappy because men like her. Imagine a pretty girl being unhappy over that! Any way, she slaps a couple of wealthy patrons for kissing her hand and naturally gets fired.

For lack of something better to do, she accepts the suggestion of a bad egg she likes to get Van Teel to marry her. As soon as this is done Van Teel's father is to be stuck up for $50,000, the price of giving the son back his freedom. To all this Nellie consents. She lives at Van Teel's expense and lives expensively. In the end her brother gets in bad for resenting a man's suggestion that his sister isn't all that she should be in her relations with men. His resentment takes such violent form that he is landed in jail only to shoot up his sister's newly acquired husband when he gets out. He does this before they have time to inform him this erstwhile wicked fellow has made all that was wrong right by marrying the girl and passing a bad check to boot to get money to bail out the resentful brother. What happens next—however, suffice it to say before any reader goes crazy reading this plot that in the end virtue and beauty triumph, as they always do and should in any well-regulated Selznick picture.

What makes this stuff fifth rate despite its swift moving climaxes and competent direction is the attempt in it to throw sympathy to the girl because she is technically good. Though she preserves her virtue at the same time she lives on a man's bounty, lies to him and shows herself thoroughly stupid to boot. This same story in competent hands could have been put over for the best theatres. As it stands, it is pretty raw stuff and unconvincing besides. Nevertheless, it interests, and only exhibitors in the smaller towns and cities who are careful about what they show because of their families and neighborhood patronage need watch their step in regard to it.

Grace Davison is featured in the billing over Montagu Love, but they share honors in this passion play fairly equally. Miss Davison gets by because she brings evident sincerity to her interpretation and behaves naturally. In appearance and manner she is a shuffle and a cut between Elaine Hammerstein and Lila Lee. Montagu Love's work is competent. He has given more distinguished impersonations, but in this part he was supposed to be a stupid though honorable fellow, and he managed to look the part, chiefly by means of his expression, into which he injected no unnecessary animation. *Leed.*

BAB'S CANDIDATE.

The story of this Corinne Griffith feature is said to be by Forrest Crissey, but evidently this statement is one of Vitagraph's little jokes, for a careful consideration of the picture from end to end at Loew's Circle failed to reveal even the faint trace of a plot or story.

Bearing this in mind, Lucien Hubbard probably didn't do so badly with the continuity. All he could do was to string in innumerable close-ups of Miss Griffith and show her in various attire in scenes as various.

Edward Griffith's direction was poor. Miss Griffith is a pretty minx with her soft, bright hair and has lips and a chin that remind of Alice Joyce, but the director makes little use of her various charms and lets her kiss her beau as if she were a hen picking seeds.

The best piece of acting was that by George Fawcett as the irate Senator who didn't want a talking son-in-law. The photography was painfully uneven, but this star has something just the same. Competently handled she will score big, and in sex stuff, if anyone has the sense to play her there. *Leed.*

TWINS OF SUFFERING CREEK.

William Russell is the main drawing card in this Fox Western, with Louise Lovely appearing in his support. The offering on the whole is good. It has sex appeal, dance hall excitement, guns pulled, girls fought for, marked cards and that sort of thing. In addition, it offers several sure-fire bets. There are, to begin with, a series of good fights, those ending the picture being perfectly caught by the camera, and altogether excellent quick action stuff. Secondly, there are some good kid pictures.

The villain elopes with their mother. She leaves them regretfully, having them play hide and seek with her while she makes her getaway. The director gets the most out of these scenes. Also the plot has provided him with the Sidney Carton complex and that is always good. By the Carton complex we mean where a fine upstanding man sacrifices himself for others. This happens rarely in life. Few men are capable of it, so when they see it on the screen they fall for it hard. So do women. They also have rarely seen it.

For exhibitors this Western is a safe bet. Russell still looks good, and while he stages less action than formerly, his pictures are competently handled and he makes a fair appearance. *Leed.*

HAS SLEEPING SICKNESS.

Los Angeles, July 7.

Raymond McKee, who is the leading man for Shirley Mason in the Fox production of "Merely Mary Ann," has been obliged to stop work. While taking scenes at Catalina Islands he was sunstruck, and the physician says that it is "sleeping sickness." On several occasions Miss Mason has had to be called to quiet McKee in his ravings. Although the actor is recovering, it will be several weeks before he will be out. His mother has arrived from the East to be with him.

BURKE BACK IN MINNEAPOLIS.

Minneapolis, July 7.

T. A. Burke, general manager of the Midland Film Company, Minneapolis, returned this week from a buying trip to New York, where he purchased territorial rights on several new pictures. Mr. Burke was particularly enthusiastic over "Up in Mary's Attic," which he purchased from Charles Schwerin, Fine Arts Pictures, Inc. He also bought "Silk Husbands and Calico Wives" from the Equity Corp., "The Golden Trail" and "A Woman's Man" from the Arrow Film Corp. and other new independent releases.

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EXHIBITORS FOR CUTTING FILM MAY HAVE TO PAY BIG PENALTY

Manufacturers, Editors, Writers and Directors Aroused—Such "Editing" Has Been Left to Operators—Reisenfeld's Action Denounced.

A movement has been started that has the backing of many prominent actors, directors, scenario writers, editors, playwrights and picture manufacturers which has for its object the insertion in all film rental contracts of a clause imposing a substantial money penalty on all exhibitors who cut out scenes or in any manner or form mutilate picture productions rented for exhibition.

The plan which is in the embryo state at present will probably call for at least a $1,000 penalty. The people interested and behind the idea will present a resolution to the National Association of the Motion Picture Industry outlining what they ask as regards the film cutting question, with a request that the national association embody the rule in a standard form of film rental contract, which the association plans to formulate shortly, and which will be used by all members of the exchange branch of the organization.

The complaints regarding the unwarranted cutting of pictures by exhibitors are varied. The actors, for instance, set up the claim that their prestige is affected very often when a picture fan visits a theatre and witnesses a scene which has been shortened, the fan forms a poor opinion of the actor's playing ability.

The directors hold that the average exhibitor knows little or nothing of the elements of play construction, and when a picture is cut, as is frequently the case to shorten up a show, the continuity is ruined and the dramatic qualities of the photoplay rendered nonsensical through incompetent trimming.

The scenario writer and editor, like the director, is usually a highly paid artisan and at least understands the mechanics of dramatic art. They likewise feel that the average exhibitor is absolutely devoid of the knowledge required to edit a production.

Operators Cut.

In many instances pictures rented to small town exhibitors are not even "edited" by the owner of the show. The operator frequently takes it upon himself to do the cutting. This condition obtains also in the smaller houses in larger cities and even in some of the big ones.

The most glaring instance of incompetent cutting obtained several years ago in a prominent Broadway picture theatre. In this instance the operator of the house did the cutting. Rarely if ever any picture escaped the cutting mania of the operator in question, who prided himself on possessing the qualities of dramatic instinct and values which he claimed the directors and scenario editors lacked. More than one expensive production was rendered ridiculous when screened at this house through the operator's "editing."

The manufacturers at that time felt they could not afford to kick, as it might mean the loss of a Broadway showing for the film.

Lose Parts Cut.

The exchange people, in addition to complaining generally along the lines of the actors, directors and scenario editors, have an added kick in that frequently when scenes are cut out of a picture that is rented by them to an exhibitor the "edited" parts are not returned, and it is necessary at considerable expense and trouble to secure the missing scenes from the home office. When the second exhibitor gets a picture that some other exhibitor has cut and the pieces cut have not been replaced the exhibitor becomes as loud a kicker as any of the others. This is natural enough because when the film is screened the missing parts are noticeable, and the average exhibitor wants all he pays for and then some.

Considerable curiosity has been engendered recently as to how the Famous Players feel about the "editing" of their pictures by Hugo Riesenfeld, manager of the Rialto and Rivoli. The New York Tribune carried a long article a few weeks ago, in which Riesenfeld explained his method of editing films, and in which he stated in effect that oftentimes he, through judicious editing, improved the quality of a production. Just how that could be is rather curious, according to the opinion of leading directors. Mr. Riesenfeld is a musician and a good one, but as far as known has never won any laurels as a playwright.

Denounce Riesenfeld.

It is reported much indignation has been expressed by directors whose pictures have been "edited" by Riesenfeld, the directors holding to the view that they are far more competent to edit their own productions than a musician. The same goes for scenario editors and playwrights.

A celebrated playwright saw one of his pictures screened recently at a Broadway picture house. Following the running of the picture he was furious and immediately called upon the manufacturers to explain why a scene he had witnessed when the film was shown in the company's projection room had been left out.

The manufacturer called up the theatre and was calmly informed the manager thought the scene unnecessary and had eliminated it. The playwright got a few of his brother playwrights together and the directors were next called into conference. The matter was laid before the manufacturer and he promised to co-operate.

The result is the movement to insert the penalty clause in all rental contracts.

STAGEHANDS MARK TIME.

Chicago, July 7.

At a meeting of the stagehands and operators here for the purpose of considering a sympathetic walkout with the musicians in the picture houses, it was decided to let the matter rest for the time being unless the theatres attempted installing non-union orchestras.

Some feeling was exhibited when it was recalled in an argument before the meeting that in 1916, when the operators struck, the musicians refused to join sympathetically or otherwise, stating they were artists and could not consider acting with mere mechanics.

JUDGMENT RECORD.

Justice Platzek awarded the O. J. Gude Co., of N. Y., judgment for $3,888.72 as the verdict in a suit for breach of contract claims for $10,933.35 against the American Cinema Corporation, for divers advertising and publicity services rendered at intermittent periods during the past year.

The complaint is subdivided into four separate causes for action and embraces signs at 45th street and Broadway (above Variety's former office) now razed for the erection of the new Loew State Theatre, at 1493 Broadway and at 1628 Broadway.

The plaintiff alleges written contracts covering each claim, charging the American Cinema Corporation refused to abide by the covenants.

Just to impart an idea of how valuable a choice location like that at 45th street and Broadway is to a national advertiser, the statement that the O. J. Gude Co. received $5,000.01 for a period of three months payable at $1,667.67 monthly in advance speaks for itself. The sign at 1493 Broadway, evidently considered as less choice an advertising medium location, is covered by a $3,000 fee for a period of one year.

The defense was a general denial.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor, and the amount of the judgment:

American Cinema Corp.; O. J. Gude Co. of N. Y.; $3,888.72.

Francis X. Bushman; B. Altman & Co.; $45.10.

Felix Isman; A. Sartorious et al; $533.03.

JUDGMENT VACATED.

Sterling Feature Pictures Inc.; H. E. Knight; $522.50.

Harry A. Sherman; Exhibitors' Trade Review, Inc.; $1,176.70.

ATTACHMENTS.

Community Motion Picture Bureau; Republic Distributing Corp.; $20,330.06.

GOOD SCREEN STORIES.

Promised by Hemmer, Formerly with Pickford.

Edward Hemmer, president of Hemmer Superior Productions, Inc., discussing his plans, stated that in forming the present company he has decided to introduce into his methods radical changes which he considers necessary. He said:

"One of these changes is a screen story. I intend producing romantic dramas the stories of which are bound to find popular favor. My association with Mary Pickford for six years as her manager has taught me the necessity of giving the public not only a star that they like but also to give that star a starring vehicle."

After three years in retirement, Flora Finch, who starred some years ago with Johnny Bunny, has come back to the pictures as a member of the cast built up by Hemmer, who is now working on the initial production of the new organization of which he is the head.

SHOW STOCKS LAG.

Healthy Market Does Not Affect Them.

On Wednesday of the current week the market in general advanced from one to three points in the early trading, continuing the upward trend of prices of Tuesday, following the Fourth of July holiday. Call money was quoted at 8 per cent., as against a 9 per cent renewal rate of the day previous.

The healthy condition of the general market did not, however, affect the prices of amusement stocks. Famous Players-Lasky ran as high as 82¼ and closed at 81⅞. Loew's, Inc., fluctuated slightly between 26⅞ and 27, closing at the latter figure. But 500 shares of Famous and 200 of Loew's were dealt in during the day. The public does not seem to take kindly to these investments.

The best bid reported for Goldwyn was 16½ with 17½ asked. No trading in Triangle, World Film or United Pictures.

Joseph De Grasse will direct Charles Ray in his next picture as head of his own producing unit, "Forty-Five Minutes from Broadway." Dorothy Devore will be his female lead. Donald McDonald, William Cartwright and Harry Myers also will be included in the cast.

BITTER WARFARE MAY RESULT FROM MUSICIANS' STRIKE

Girls Rushed in to Take Orchestra's Place in Picture Houses in Windy City July 5—Managers Will Stand Pat on Wage Demands—Rush Orders Filled by Silver.

Chicago, July 7.

On July 5, this year's official Fourth of July, the union musicians in some three hundred picture theatres declared a revolution, and the day's patriotic tunes were played by girls on pianos and by organists in these temples of celluloid. The 75 per cent. increase demands had been compromised with vaudeville and legit houses by concession of 50 per cent. raises, but the picture houses, organized and determined, stood pat against any such advance, and the musicians, equally allied and disposed, took a holiday.

A bitter battle, which will lead to complications in several directions, is now on. It is more than likely that the motion picture operators, a wing of the I. A. T. S. E., will go out on a sympathetic strike. On the other hand, it is reported that the film companies have secretly gotten behind the Allied Amusement Association, the body composed of 90 per cent. of the Chicago exhibitors, and will refuse to supply film to any picture theatre granting the union demands or making any independent concessions.

Lubliner & Trinz, at the Pantheon, discharged Paul Biese and his star orchestra of all union men when the players walked out in the other houses. Biese and his crew were all getting more than the union asked.

The A. A. A. issued statements promising a solid front against the union demands, which they declared prohibitive. They say they could not grant them without increasing admission prices. The union came back with a query as to why they didn't decrease them while the musicians were out. The managers say their orchestras averaged two hours a day at actual work, and that the musicians have been getting an average of $45 weekly, with leaders $100.

Rush orders for musical acts to fill the larger houses were filled by Morris Silver for the Western Vaudeville Managers' Association, the following booking being crammed through Monday: Pantheon—Ned Argo (Argo and Virginia), harpist; Fred Hughes and company, piano and singing. Barbee's—Caruffi Brothers, accordions. Central Park—Lillian Hart, Four Violin Misses, Peters and West, San Tucci. Covent Garden—Three Weeyun Sisters. Harper—Three McRaes, Lucille Howard, Jessie Miller. Riviera—Six Brown Brothers (doubling with Marigold Garden), Ernest Evans and company (9), Mike Bernard. The Riviera is a vaudeville house as a rule, usually playing large musical acts, in addition to its films.

The vaudeville and combination managers, after a series of debates and conferences, settled with the men on a 50 per cent. raise basis. The men "pulled" the ads of the Orpheum Circuit, Ascher Brothers, Marcus Loew, Inc., and others as evidence of the profits these concerns make.

WILLIAM VANDERLYN
ART DIRECTOR
Hotel Hollywood **Hollywood, Cal.**

Hemmer Superior Productions
Are Superior
in name and in fact
a revelation to both public and producer
From Scenario to Screen
they are *all* their name implies

Superior——
in design
in detail
in photography
in direction
in technique

First production now in preparation soon to be released
Make your reservations now for this initial great production and reap the benefit of showing it in your house

Hemmer Superior Productions
Inc.

The Playhouse
137 W. 48th Street
New York City

Telephone Bryant 3193

WRITERS GUILD WILL FORBID SHOWINGS IN PENN AND OHIO

Organize Not to Fight Producers but to Take Determined and Effective Stand Against Censorship—Laws Must Be Changed—Copyright Too.

Los Angeles, July 7.

On June 24 there was a meeting called at the home of Thompson Buchanan, of the temporary executive committee of the Screen Writers' Guild. This committee was to make arrangements for a dinner for the members of the new organization and to formulate plans, laws and a constitution for the new guild. It was decided that a dinner be tendered to the new executive committee at the Los Angeles Athletic Club July 8 to form a new constitution and laws for the new organization.

Frank E. Woods will be chairman at the dinner, and it is likely Bayard Veiller will be elected chairman of the committee. There are 117 eligible scenario and short story writers on the Coast, of which 92 have already accepted. The Guild is not being formed to fight the producers. It is being formed to protect copyright and censorship. The Guild announced that in Pennsylvania and Ohio there will be no more features shown until the laws have been amended. There will be two meetings a month, one for the executive committee and one for the membership.

The letter inviting membership and explaining the Guild's object, follows:

Culver City, Cal.

Dear Screen Writer:

As a screen writer, you know it has become increasingly imperative to form a strong, representative organization for the purpose of correcting the numerous abuses to which the screen writer is subject and of establishing for him in the motion picture industry the position to which the importance of his work entitles him.

Among the objects for which such an organization can successfully strive are:

(a) The protection of ideas, whether published or in original manuscript, through a system of registration;

(b) A greater measure of co-operation between authors and producers, to insure equitable and sympathetic treatment and consideration for the writer;

(c) Screen credit, at least co-equal with that of any other participant in the production of the picture;

(d) Full advertising and publicity credit for the writer, co-equal with that of any other participant in the production of the picture;

(e) Adequate compensation, with the ultimate aim of obtaining

(f) Royalties for the screen writer.

To this end a temporary organization has been formed, composed of staff and free lance writers.

It is proposed to affiliate this organization with the Authors' League of America, whose membership includes practically every writer in the United States, and which, in the few years of its existence, has obtained for writers incalculable benefits in the form of standardized contracts, improvements in the copyright law, registration of manuscripts, which establishes and thereby protects priority of ideas, and the creation of machinery for the arbitration of disputes between writers on the one hand and publishers, managers and editors on the other.

It is proposed that this organization shall be known as the Screen Writers' Guild of the Authors' League of America, in accordance with the following suggestions made by Mr. Rupert Hughes, chairman of the executive committee of the Authors' League of America, in a letter which explains the purpose of the Guild and its relation to the League:

"Just before I left New York arrangements were perfected for taking care of the motion picture field, with a special consideration of the needs and rights of the continuity writers. . . . I should strongly recommend that the motion picture-wrights organize themselves into a body to become a part of the Authors' League under the separate name of a Guild. This Guild elects its own executive committee and council and will receive representation on the council of the Authors' League. In this way, while having an independence of its own and securing the management of its affairs by men who understand them, it will have back of it the really enormous weight of the entire Authors' League, with its guilds of book writers, playwrights, librettists, illustrators, and in fact all creators of 'copyright material.'"

A general meeting of the Guild will be called shortly for the purpose of determining all questions relative to permanent organization, dues and policy. In addition to whatever annual dues may be fixed at this meeting of the Guild, it will be necessary for those who are not already members of the Authors' League of America to join that body. The annual dues of the Authors' League are $35.

You are invited to become a charter member of the Screen Writers' Guild and to send in at once your acceptance of charter membership, in order that you may receive due notice of the place and date of the organization meeting and have an opportunity to aid in perfecting the organization and policy of the Guild.

Inasmuch as it has been impossible to obtain a complete list of screen writers, this letter may fail to reach some of those who will be interested in joining the Guild. You are urged, therefore, in addition to sending us immediately your acceptance of charter membership in the Guild, to present this matter to all screen writers of your acquaintance with a view to insuring their presence at the organization meeting.

Very truly yours,

The Screen Writers' Guild.

Temporary Executive Committee: Bayard Veiller, chairman; Dwight Cleveland (J. D. Hampton), W. H. Clifford (B. B. Hampton), Denison Clift (Fox), Jack Cunningham (Brunton), A. S. Le Vino (Metro), Jeanie MacPherson (Famous Players), George Pyper (Universal), Luther Reed (Ince), Paul Scofield (free lance), Frank E. Woods (Lasky), Thompson Buchanan (Goldwyn).

SPIEGEL BUYS UPSTATE.

Secures 99-Year Lease of Wedgeway and Proctor in Schenectady.

Schenectady, July 7.

Max Spiegel closed a deal with A. Vedder Magee whereby he takes over the Wedgeway and Proctor theatre and a large vacant plot adjoining the Wedgeway and Arcade buildings here for a period of 99 years. All the property is situated on the corners of State and Liberty streets and Erie Boulevard. The vacant plot is 103 x 176 feet.

The lease also includes the offices and a number of stores in the Wedgeway Building. It is the intention of the new lessee to build a theatre capable of seating 3,000 on the vacant site. The house when completed is to be known as The Strand. Reilly and Hall, formerly with Thomas W. Lamb, have drawn the plans for the new house.

SUPERVISED FILMS.

E. L. Perry Had Charge of All Cameramen at Democratic Gathering.

San Francisco, July 7.

Eugene L. Perry, manager of the Turner and Dahnken Theatre in Oakland, was selected from seven nationally known motion picture men to supervise the taking of motion pictures at the Democratic National Convention which closed here on Tuesday morning. Perry is well known in the East, having been identified with both the Shuberts and the Keith interests.

PATHE NOT TO COMBINE.

Before sailing for France last week, Paul Brunet, vice-president and general manager of Pathe Exchange, said there was no truth in the report that Pathe News was about to be amalgamated with other topical news reels.

BRITISH CONCERN MAY HAVE OPTION

On All Big 4 and 7 Foreign Rights—Amounts Paid.

The United Artists ("Big Four") and Associated Producers ("Big Seven") are marking time these warm days, awaiting the arrival in New York of Morris Greenhill, one of the important financial men in the Transatlantic Film Co., Ltd., and John D. Tippett Productions, Ltd., of London.

Mr. Greenhill has just returned from a trip to Japan and arrived in San Francisco this week. He is due in New York about July 12. H. D. Wood, general manager of these British concerns, has just arrived from London and will also await the arrival in New York of Mr. Greenhill. Before joining the aforesaid Tippett enterprises Mr. Wood was for many years general manager of the Gaumont Film Hire Service in England, which at that time was the most prominent film renting concern in that country. He is thoroughly in touch with film conditions throughout the world.

Messrs. Greenhill and Wood are meeting in New York to arrange with the United Artists and Associated Producers for the distribution rights to the entire world, with the exception of North and South America.

It is understood the Greenhill-Wood-Tippett people have made propositions to the American distributing concerns on a basis that is acceptable, viz.: To sell outright all the foreign rights to the "Big Four" pictures for $200,000 apiece and to make an advance of $1,000,000 for the handling of the output of the Associated Producers on a percentage basis.

Mr. Greenhill's visit to Japan was for the purpose of feeling out the Oriental market on the proposition, and it is believed he has verbal options on both propositions until July 15, at which time he will be expected to make substantial payments to bind the bargains or relinquish the rights.

MUSIC FOR "RUBAIYAT."

Charles Wakefield Cadman Writing Special Operatic Score.

Charles Wakefield Cadman, the American composer, has been working for months on a musical score which is to accompany the forthcoming screen version of "The Rubaiyat" of Omar Khayyam.

The photodrama of this poem is to be a unique accomplishment in the motion picture field. It is being produced by a new art process which makes possible a variety of sets and effects unattainable under the older production methods, and Mr. Cadman's interest went far toward influencing him to become associated with it as musical collaborator.

The "Rubaiyat" music upon which he is now engaged is said to be as unusual in conception, and as novel from the motion picture standpoint, as the film itself. The music will be in the form of an opera score, and will follow every dramatic and atmospheric change in the picture.

GUS HILL IN PICTURES.

Backing Company Headed by Romaine Fielding.

Gus Hill is sponsoring a new picture producing concern headed by Romaine Fielding. The new company will make special features for the open market releasing on the State rights plan. Shooting begins next Monday, a studio having been leased for the present. Mr. Hill dabbled in pictures a few years ago, turning out a special with George S. Dougherty, the detective, as the star.

RUBBING IT IN ON 'EM.

Fifty Sing Sing Bigamists Forced to See "Why Change Your Wife."

The prison theatre at Sing Sing was the scene of a tumult last Sunday when a number of burglars, fire-bugs, safe crackers and phoney stock promoters undertook the kidding of 50 bigamists who were present with them at the showing of "Why Change Your Wife." Some of the latter are second offenders, and the dean of the lot is John Gunston, 65, who has had four wives. The picture was referred to as "a foolish question" by one of the offenders.

DOES GRIFFITH CORPORATION MEAN SPLITTING OF BIG FOUR

Chicago Bankers Behind It—Organized Under Maryland Laws Last Week—Will Have 500,000 Shares of Stock—Griffith's Part.

What is going to be the future of the United Artists' Corporation? Does the formation of the D. W. Griffith, Inc., organization mean that the "Big Four" is soon to become the "Big Three" with Griffith on the outside attending to his own affairs and having his own releasing organization? For the greater part the industry seems to think that this in all likelihood is going to be the case. The question then resolves itself as to whether the three remaining parts of the United Artists will stick together.

Last week there was organized under the laws of Maryland the D. W. Griffith, Inc. The new company acquires all the assets of the production business of D. W. Griffith, including the studios at Mamaroneck, N. Y. with 48 acres of land, the ownership of all the Griffith productions already released, productions in the process of making, contracts with the United Artists, and all the existing contracts with stars, directors and others in the Griffith organization.

A group of Chicago bankers including Counselman and Co., and Herstron, Griscom and Co., are behind the financing of the company and are shortly to offer a flotation of the stock of the new corporation on the market.

The company is to have 500,000 shares of stock in two classes. Class A. will have 125,000 shares allotted to it and this will be the stock offered for sale. Class B. will have 375,000 shares which will be turned over to D. W. Griffith for his assets in the company. No par value will be placed on either class of stock.

One of the straws that indicate which way the wind is blowing as far as the future association of Griffith with the United Artists is concerned is the statement that "Way Down East" is to be presented at the 44th Street theatre as a special attraction and will not be released by the Big Four. After the engagement at the 44th Street the plans are said to call for the presenting of the film on tour as a road attraction.

A certain amount of dissatisfaction with the conduct of the United Artists Corporation is said to have been behind the Griffith formation of a new organization. The losses sustained by the running of theatres is said to be one of the reasons.

In Minneapolis where the United took over one of the legitimate theatres to run in opposition to the Ruben Finkelstein interests for a period of four weeks to obtain showings for the United product, the loss is said to have been in the neighborhood of $16,000. In Boston the lease of the Majestic theatre is said to represent another loss, with the possibilities that here it will total in the neighborhood of $30,000. The house was taken over first for the showing there of the D. W. Griffith production of "Romance" with Doris Keane as the star and was followed with a showing of "The Mollycoddle." At present a Goldwyn feature is being shown there.

Again the attitude of a large number of exhibitors throughout the country toward the United Artists Corp. is far from being complimentary. When the executives of the Big Four tried to force a percentage plan on the exhibitors with the presentation of the Mary Pickford feature "Pollyanna," the exhibitors protested direct to Miss Pickford and it is understood that they won their point. At the recent Cleveland Convention the N. Y. State Exhibitors are said to have placed a ban on one of the executives of the company that is to stand until such time as he realizes that it is best to "be a good little boy."

Tourneur Directing Hope Hampton.

Los Angeles, July 7.

Hope Hampton has arrived here and begun rehearsals of "The Tiger Lady" under the direction of Maurice Tourneur. She is also studying dancing under Fred Belcher, the English ballet master.

OPERATORS WALK OUT.

Strike Called When Wage Demands Are Refused.

Tacoma, July 7.

The moving picture machine operators went on strike here July 1, following a refusal of the theatre owners to grant an increased wage scale and a six-hour working day. The operators are asking an advance from 87½ cents to $1.25 an hour.

In houses where a prolog is used in connection with a picture the operators are asking $1.35 an hour. This applies only to the Rialto and Colonial theatres. Several of the local picture houses, anticipating the strike, made application last week for licenses to run machines.

Licenses were granted to Leonard Craig, Walter R. Eames, H. W. Woodin, Charle F. McManus, H. R. Burg, Roy Helm and H. T. Moore. Applications for license were made by Emell C. Holland, Louis E. Thomas, William V. Warner, F. W. Mann, Roy R. Easten, Percy Sorensen, Chris Nicholson and James Campbell.

It was first charged that the examinations given by Llewellyn M. Evans, superintendent of electricity of the light and water department and chairman of the examining board, were more severe than under previous conditions. This latter was proven to be incorrect.

The houses affected by the walkout are: the Liberty, Everybodys, Apollo, Tacoma, Realart, Orpheum, Park and Pantages theatres recognized the demand of the union operators, and the machines are being run by union men. The Colonial, Rialto, Strand, Victory, Palace, Bijou, World and Vaudette theatres have not consented to the wage demand and are being run by non-union operators. In several of the theatres the managers themselves are operating the machines.

"ROMANCE" SUIT SETTLED.

Burkan Arranges Arthur's Claim Against Big Four.

The suit brought by Daniel V. Arthur against Hiram Abrams, United Artists, D. W. Griffith, John McKeon and Doris Keane for commission claimed to be due for having negotiated for Miss Keane to be picturized in "Romance," has been settled out of court to the satisfaction of all concerned.

Nathan Burkan represented the defendants and was desirous of settling the matter before he sailed for Europe this week. He made a settlement proposition to Nathaniel Choloney, Mr. Arthur's attorney, which was accepted. Both lawyers declined to state the terms of the settlement.

A. M. P. A. TOURNAMENT

Will Be Held at Bayside Golf Club Saturday—Reichenbach Director.

The Golf Tournament of the Associated Motion Picture Advertisers is to be held at the Bayside Golf Club tomorrow. After the fray the members and their wives are to dine, dance and denounce each other at the 19th hole. Harry Reichenbach is to be the author, producer and host for the day. Arthur James and Horace Judge are to act as stewards of the course.

NEW HOUSE FOR NEWARK

Adams Brothers Will Build $1,000,000 Theatre There.

The Adams Brothers, owners of the United States Theatre at Paterson, N. J., have completed arrangements for a $1,000,000 theatre project in Newark. The site is the Four Corners on Broad street. Plans calling for a 2,000-seat house on a plot 90x200 have been completed by William T. Fanning.

BIG SEVEN TO MAKE 30 PRODUCTIONS

Are Bound Together for Only One Year.

The Associated Producers, Inc. ("Big Seven"), expects to have no less than 30 productions next year, starting off in September with "The Leper Woman," from a story by Stewart Edward White, made by J. Parker Reed with Louise Glaum starred.

The seven producing directors are bound for but one year and renewals are at the option of the directors.

For the first year it is figured that the directors will turn over to the distributing organization the following quota: Ince, 6; Reed, 4; Sennett, 4; Tucker, 1; Tourneur, 4; Dwan, 4, and Neilan, 1. Those making only one are bound by other contracts which must first be fulfilled.

An official is authority for the statement that the financing of the organization is not to be done by the Guaranty Trust Co., as reported.

The productions will be backed by the Empire Trust and Central Trust companies.

HOLUBAR DECIDES.

With Dorothy Phillips Will Book First National.

Los Angeles, July 7.

It has been definitely stated by Al Kaufman that the new combination of Allan Holubar and Dorothy Phillips will release through the First National. Ever since the Holubar and Phillips combination severed their connection with Universal it has been a question who would get them.

It is said the First National made the best offer, and although Al Kaufman is a brother-in-law of Mr. Zukor, the First National offer was accepted.

The new picture is to be a super-special and will be seven reels or more. The title will not be announced as yet and the picture will not be ready before the middle of October. The cost of the production will be a quarter of a million, according to Mr. Holubar. This is about the largest sum of money ever expended on an original theme, for in addition to the price paid it represents nine weeks' salary outlay for Mr. Holubar and his scenario writer, Olga Linck Scholl.

Regarding the contract with the First National, this is for only one picture, as the picture industry is in a peculiar condition just at present and does not warrant a long time contract, said Holubar.

DESMOND WITH DE HAVENS.

Los Angeles, July 7.

Mr. and Mrs. Carter DeHaven announced the engagement of William Desmond for one of the leading roles in their production of "Twin Beds." Helen Raymond is to appear as Signora Monti, the role she played in the stage presentation, and William J. Irving, Katherine Irving and Lottie Williams with the DeHavens themselves, complete the list of principals.

BUY ZIPS.

The Boston Photoplay Co. of Boston has purchased the rights to the "Zip Comedies," a series of 12 single reel comedies, six each featuring Chas Rob and Florence E. Turner, and the "Real-Star Dramas," two-part dramatic subjects for the New England territory.

U. SIGNS GEORGE BINNEY.

Universal has signed George Binney of Binney Bros. for picture work, and he is leaving for the coast.

Caprice Back with Pathe.

June Caprice has been signed on a long term contract by Pathe to make a series of program features. Miss Caprice is also scheduled to star in one or more serial productions. This marks her return to the Pathe fold having once been affiliated with them prior to starring for other producers.

Harron's First Metro.

Bobby Harron is working on his first Metro release, at present titled "Coincidence." June Walker is his leading woman. It is a film version of a short story by Morton Macy, which appeared some years ago in the Cosmopolitan Magazine.

GERMANY'S HEAVY INCREASES RUN THROUGH FILM FIELD

German Theatres Passing to Limited Control—Production Cost Largely Advanced—England Keeping Money at Home—Labor Causes Worry.

Berlin, June 30.

Many epoch-making events have transpired in the film industry here. The raw material has repeatedly increased its prices, making it higher, in spite of poor quality, than such material is in France or Italy. The positive material is also of a very poor quality.

The German Government has imposed an export tax on all manufactured German pictures. It was originally 12 per cent. of the sales price. The export union, composed of Directors Bratz, Pommer, Fritsche and Heilbronner, as well as Mr. Josephs, protested so forcibly against this measure it was recently reduced to 5 per cent.

The labor questions also have caused considerable worry and this applies to artists. Film actresses who formerly were well paid and contented with salaries varying from 150,000 to 500,000 marks per annum, owing to the enormous increase in living expenses, are now receiving two to three times this salary.

Similar conditions have manifested themselves with the actors, directors, photographers and almost all the factory and office help. As a consequence, an average picture that cost a year ago 500,000 marks to produce, now total in cost about 2,000,000 marks.

The German manufacturers have therefore concluded to manufacture less but more costly pictures. This places the independent producer, who formerly operated with limited capital, in no position to compete in the open market and he is compelled to ally himself with one of the trio of big syndicates or trusts—Muenchener Lichtspielkunst, Decla-Bioscope or the Universum.

To a certain degree, the entire film market over here is going through a change similar to that which occurred in the automobile and cycle industries.

The three aforementioned companies have also gained control of the greater portion of the leading German theatres. The Muenchener-Lichtspielkunst is an instance. A year ago it had a working capital of 10,000,000 marks, including its bank credit. Today its resources are 70,000,000 marks, and even that is inadequate to meet all demands. Before the current month is passed a further material increase will take place. This concern has secured control of the celebrated Robert Reinert's Monumental Film Co. (the firm that produced the famous pictures "Opium" and "Nerves"); also the Bavarian Film Co., Ltd., which has made a reputation with such pictures as "Vampire" and "Only a Circus Rider"; it has purchased outright the old established firm of Fett & Wiesel and these men have become members of the Muenchener Lichtspielkunst board of directors.

This company recently produced "Ships and People," declared by many to be the best feature ever produced in Germany. It also produced "The Yellow Jongleur," "The Stream of Insanity," "The Man on the Bottle" and "The Entire Life is Flamed in Suffering."

In the past few weeks Muenchener-Lichtspielkunst has purchased or become financially interested in 27 additional cinemas, among which are the largest in the south of Germany.

The Universum has been active and produced several very strong dramas, among them "The Large Light" and "Sumurun."

Decla and Bioscope, two of the leading German companies, have consolidated and now control about 60 theatres. They produced "The Diamond Ship" and "Dr. Caligari."

Other more or less recent productions are "Dr. Jekyll and Mr. Hyde" by the Lipow Co.; "The Red Lantern" and "The Mistress of the World" from the May Co., as well as "The Dancer Barbarina," directed by Porne.

Carl Meller.

London, June 18.

The amusement business is very quiet over here just now, and there has been a slump in many directions. English film manufacturers are making most strenuous endeavors to produce goods of quality. It is only a question of time before they achieve this result, because all they really require is technical assistance, with American direction, until mastering the situation.

The American picture has seen its day in England. This is beyond slightest question of a doubt. It will not be eliminated, but there was a time when 90 per cent. of the productions shown here were American. In two years from now this will be reduced to less than 50 per cent., and from then on further diminished.

The conditions now are that a film renter can secure four times as much for an English subject as he can for an American picture of superior quality. This is not because of any anti-American feeling, but every man, woman and child, and much more so business people, are having the idea pounded into them that to place England on her feet again from a financial point of view they must keep the money at home by buying English goods. Naturally the same sentiment prevails in pictures, especially when they embrace popular English actors.

TO REAPPORTION FILM RENTALS ACCORDING TO LATEST CENSUS

Government Statistics to Stand as Basis for Territorial Quotas to Be Set by the Distributing Organizations—Changes in Population.

A revision of the territorial price apportionment is to be expected by the entire motion picture industry within the next few months. The returns of the Census Bureau on the official count of the population of the United States for the year 1920 will form the basis on which the heads of the various distributing organizations, State rights' sales corporations and the exhibitor owned releasing organizations will utilize in arriving at the new quotas which will undoubtedly be put in effect about Sept. 1.

The quota for the various territories in the industry is based on population, although from time to time exhibitors have made a fight to have the releasing companies arrive on a rental basis according to seating capacity. The present quotas are founded on the Government census of 1910 and practically all of the business in State righting is based on these figures.

In the exhibitor controlled releasing organizations the cost percentage of a picture is charged against the various territories according to the population figures of a decade ago.

As the work of taking the census of 1920 progressed during the past four months the Bureau at Washington has been issuing daily reports. The National Association of the Motion Picture Industry through its Washington bureau has been the first organization of any industry to make an effort to compile a complete list of the reports to date. The list of the N. A. M. P. I. has been delivered to all of its members. It is complete on all cities with a population of 15,000 or more, these in each State being classified alphabetically with the population for 1910 and 1920 shown with the percentage of increase or decrease. In the list 322 cities are classified.

The changes in the larger cities is most notable in the case of Cleveland and Detroit as against Boston. The latter city has slipped considerably in the placing according to population. On the Coast Los Angeles has overtopped San Francisco. The percentage of increase and decrease will be utilized for the new quota charges.

CHALLENGES COLEMAN.

Some time ago Vincent Coleman, who was then engaged on a picture with Constance Talmadge, issued a defi to other actors on the stage or screen, claiming the wrestling championship of the profession. Albert Barrett, who was engaged in screen work at the time, could not then accept the challenge. Now, however, during his vacation, Barrett has written to Coleman accepting, challenging Coleman to a match for the professional title. The match will be staged in the near future.

FROHMAN SUES BEEHIVE.

Reelcraft Included in Action for Alleged Damages.

The Frohman Amusement Corporation has started action in the Supreme Court against the Bee Hive Film Exchange Co., of Chicago, and Reelcraft Pictures Corporation of New York, for alleged damages on breach of contract for Texas Guinan and Mack Swain pictures.

Reelcraft was made a party defendant because the plaintiff contended they had bought certain assets of the Bee Hive Film Exchange Co. A motion was brought in the Supreme Court to set aside service against the Bee Hive Co., which motion was granted and the plaintiff then consented to discontinue the action also against Reelcraft.

The theory upon which the action was brought against Reelcraft was that it could not stand, for while Reelcraft had purchased the assets they did not buy the liabilities of the Bee Hive.

Harry Lewis represented the defendants in the action.

Realart Gets "Witching Hour."

Augustus Thomas' "The Witching Hour" will see screen production under the Realart banner as a special William Desmond Taylor production.

Three other plays to be filmed shortly by Realart acquired recently are "The New York Idea," by Langdon Mitchell, which Alice Brady will appear in. Mary Miles Minter will do "Sweet Lavender" from the Pinero piece of the same name. The Bolton Wodehouse musical comedy "Oh Lady, Lady," will serve as a vehicle for Bebe Daniels.

Dispute Schulberg's Title.

B. P. Schulberg's claim to originality in conceiving the name "Preferred Pictures" for a film producing organization is disputed. Some five or six years ago, it is stated, Paramount formed a corporation to operate under that title, but never did business with it.

GOLDWYN PROMISES 60 NEW FEATURES

Fifteen Already Completed for Next Season.

Goldwyn will release 60 feature productions during the coming season, of which 15 are already completed. In their official announcement the Goldwyn company specifically promises:

Sixty feature productions handled as unit bookings.

The first of Booth Tarkington's features written expressly for the screen and a continuation of the two-reel "Edgar Comedies."

The first of Maurice Maeterlinck's original screen stories.

The acquisition of production rights to many of the most successful plays and books of the day.

A continuation of the alliance between Goldwyn Pictures, Rex Beach and the six Eminent Authors—Rupert Hughes, Basil King, Gouverneur Morris, Mary Roberts Rinehart, Gertrude Atherton and Leroy Scott.

The distribution of pictures starring Betty Compson.

The distribution of J. Parker Read's "Mister MacNeir."

A continuation of the Goldwyn-Bray Pictograph and the Goldwyn-Bray Comic and the possible addition of other regular releases from the Bray Studios.

Two-reel Capitol Comedies released every other week.

Among the directors making pictures for the organization are Reginald Barker, Frank Lloyd, Clarence Badger, Victor Shertzinger, Wallace Worsley, T. Hayes Hunter, Harry Beaumont, E. Mason Hopper.

Their "eminent authors" line-up includes Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Basil King, Leroy Scott. In addition they have scenarios from Maeterlinck, Booth Tarkington, Ben Ames Williams, Maximilian Foster, Octavus Roy Cohen, Hall Caine, Graham Moffatt, Channing Pollock and Irvin Cobb.

OFFERED HAGEN $250,000.

Fox's Bid Rattled Golf Player and He Came in No. 41.

Walter Hagen, the golf player, was offered $250,000 on a picture contract by Fox if he won the recent open championship in England. Friends say the bid rattled him so that he fell below his usual game, coming in 41st instead of first.

HANK MANN HURT.

Los Angeles, July 7.

Hank Mann, a film comedy star, who was working on an ice truck in one of his one reelers Monday, was so severely injured that he will not be able to do his comedy stunts for some time. Dr. J. Lester Adams states that his case is serious and had him removed to the St. Vincent's Hospital. The accident occurred on Sunset Boulevard near St. Vincent's Hospital.

METRO CAMERAMAN DIRECTS.

Philip Rosen, better known as a cameraman, will direct a production for a change. He is looking after Metro's forthcoming release, "Are All Men Alike?" with May Allison in the stellar role.

BOSWORTH'S NEXT.

Hobart Bosworth's first production under the J. Parker Read, Jr., banner will be "Fate's Honeymoon," by Max Brand. Rowland Lee is slated to handle the directorial megaphone.

HOUSES OFF PICTURES.

Feature pictures at the Lyric, Hamilton and the Dominion, Ottawa, on the Canadian United Circuit, will be abolished when the houses reopen Sept. 1.

Ludwig Gets Mayo Film.

Arrangements were completed last week whereby the Ludwig Film Exchange of Minneapolis will distribute the feature "Thru Eyes of Men," starring Frank Mayo, in the States of Minnesota, Wisconsin, North and South Dakota.

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MAY HALT THEATRE BUILDING

NEARLY ONE MILLION DOLLARS GROSSED BY BURLESQUE SHOW

Bedini's "Peek-a-Boo" Played to $880,000 Last Season on Columbia Wheel—Reported $200,000 Ahead of Nearest Competitor.

A total gross for a burlesque season eclipsing all receipts of its class has been revealed at a late date for the Jean Bedini Columbia Wheel attraction, "Peek-A-Boo" which is said to have drawn in nearly $1,000,000 during its tour of 19-20. The exact figure is reported at $880,000.

The Bedini show naturally leads all Columbia shows, with its nearest competitor, Mollie Williams, said to have done about $675,000 on the season, around the same amount by about $25,000 less than the Lew Kelly show, third on the Columbia list when the season ended.

The Bedini attraction had the added gross of a summer (1919) run at the Columbia, New York, the show remaining there 12 weeks. While on the Wheel "Peek-A-Boo" often played to an increased scale, until the tilt in prices, about the centre of the season, was ordered stopped by the Columbia officials in New York. After leaving New York Bedini played a week in each stand.

"Peek-A-Boo" cost about $30,000 to produce. It had a salary list reaching around $2,200 weekly. Next season the show again goes out with practically the same cast. Clark and McCullough (men) will be featured and draw down a weekly salary of $600, with the show costing around $3,000 a week to operate this coming season.

It is not so many years ago that $3,000 weekly was looked upon as a fair gross on a burlesque circuit.

The Mollie Williams show has George W. Rife of Baltimore financially interested with the star in it. The Lew Kelly Show plays under the direction of Jack Singer.

PLAY WITH THREE IN CAST

"As the Clouds Roll By" produced by A. H. Woods with Irene Fenwick.

Atlantic City, July 14.

There are three people in "As the Clouds Roll By," presented by A. H. Woods at the Woods theatre here. The piece is by William J. McNally. Irene Fenwick is among the trio of players.

LOUISIANA TAKINGS DOUBLE.

New Orleans, July 14.

The government report for the fiscal year ended July 1 shows that theatre receipts have doubled in Louisiana.

They are now nearly $9,000,000; last year they were $4,500,000.

FIG LEAVES ONLY PROTECT DANCERS

Driven Out with Rocks by Enraged Village Girls.

Buffalo, July 14.

A carnival show playing at Medina, Pa., near here was run out of town Tuesday when a number of women of the village found that one of the side shows which was attracting several hundred swains, each performance at 50 cents a head, consisted of nature dancing by a pair of leaf-clad young women.

The local belles were attracted to the scene by the uproarious applause of the male spectators enjoying the show. What they saw so outraged them that they promptly knocked out the poles and pulled down the tent on both dancers and patrons.

A rough house scene resulted during which the performers extricated themselves and sought refuge in a neighboring tent. This also was rushed by the irate viragos.

The dancers finally escaped to an automobile which was bombarded with rocks as it hurried out of town.

SUMMER OPERA SUCCESS PREDICTED

Try-outs at Cincinnati and St. Louis Encouraging.

Cincinnati, July 14.

Manager Charles Miller, of the Zoo, says that the success of the Ralph Lyford Summer Opera Company which has been running several weeks at that resort indicates the Municipal Opera Company of St. Louis, which has been conducting a similar amusement at Forest Park, will also be successful in its plan to invite Cincinnati, Detroit, Cleveland and Minneapolis to join a summer opera circuit of 10 weeks.

Before starting the circuit, Mayor Kiel of St. Louis will invite mayors of the other cities to attend opera there.

MASS PROTEST FILED

Complaints From Lieutenants Reach Tammany Leader Murphy—Hearst and City Hall Also Inundated—Newspapers' Campaign Against Building Anything but Homes—Brooklyn Already Forbids Further Theatre or Garage Construction—Houses Are Planned.

ALDERMEN ACT SOON

A concerted mass movement to stop theatre building and by some manner or method concentrate capital and labor on the problem of providing homes is already having an effect regarded seriously by local theatrical interests.

Charles F. Murphy, leader of Tammany Hall, has been called on in succession by his lieutenants who complain that the organization is getting away from them as a result of the failure of political representatives to do something to relieve the situation. The same sort of reports are reaching the City Hall and an outbreak in the Hearst papers may be decided upon despite W. R. Hearst's theatrical interests and affiliations.

The Board of Alderman is expected to take definite and adverse action very shortly as a result of all this pressure.

The indications are that all theatre building in Greater New York other than those that have already had their plans approved and permits issued will be halted in the future. A movement was started in Brooklyn this week by Acting Borough President Joseph A. Guid-

(Continued on Page 21.)

LONG TERMS OF SERVICE REWARDED BY M'COURT

Denver, July 14.

Having served in the theatrical interests of Peter McCourt of the Broadway for over twenty-five years, William B. Hene and Frederick W. Billings have been taken into the McCourt Amusement and Investment Co. McCourt became acquainted with both his new partners when they were schoolboys, and gave them jobs passing programs. Later they became interested in the management of McCourt's houses and worked at both the Tabor and the Broadway theatres.

The partnership goes into effect at once.

MUSICIANS STRIKE MAY COME DESPITE RECENT SETTLEMENT

Members of Union Dissatisfied With Increases Granted—Non-Union Men May Be Used—Break Likely to Come This Season.

Prediction has been made by those best fitted to know that the musicians' situation in New York is due to reach the boiling point before the close of the coming season despite the recent settlement which carried with it a 50 per cent. wage increase. The agreement extends for one year. The increase has been far from successful in placating the members of the New York Local (310), which is the strongest unit in the American Federation of Musicians. They continue to glare at the managers, who believe that the musicians were well treated, and at the Federation, whom they regard as not having stood with them.

The answer may come with the forcing of the use of non-union musicians, and if that comes vaudeville will be best able to stand the gaff, regardless of how far a musicians' strike might go. It is pointed out that cafes and some theatres in Europe (reported from Paris in Variety last week) have given up orchestras entirely, the owners being forced to reduce

(Continued on page 2.)

WOMEN VOTING IN SYRACUSE THEATRES

Straw Tests Being Made in Two Picture Houses.

Syracuse, July 14.

Two of the prominent film houses in the city will unite in an attempt to show which way the political wind is blowing by a straw vote to be taken in the Strand and Eckel Saturday and Sunday, July 17-18. This sort of balloting has been popular with the press and in other fields, but this will be the first time in picture history the screen is to play a prophetic part in national politics.

Each theatre patron will be given a ballot with his ticket at the entrance. He will be asked to make a cross opposite the name of the Republican or Democratic nominee. His own name will not appear on the ballot.

Theatre owners are asking the public to co-operate in their effort to learn the trend of public feeling by indicating their choice. A special attempt is to be made to line up the women in the vote.

RATE RAISE DUE ON ALL RAILROADS

Pullmans May Not Go Back Oct. 1, Either.

Practical railroad men confidently look forward to an upward tilt of at least 20 per cent. in passenger and freight rates any day now. The consensus of opinion seems to be that the raise will arrive about Aug. 15. The question of increasing rail rates is now before the Interstate Commerce Commission, the railroads having filed an application for a general increase in all tariffs on the ground that an advance is necessary to meet wage increases to be granted rail employes in all departments. These wage advances will total 25 per cent.

It is doubtful in view of the expected raise in rail rates whether the 20 per cent. advance in Pullman rates which went into effect May 1 last will be removed Oct. 1. There is still a shortage of some 4,000 Pullmans reported with little likelihood that the number will be reduced to a great extent by production of new cars between now and Jan. 1. At the time the Pullman raise became effective it was granted with the understanding that if conditions as regards available cars improved sufficiently the Pullman rate was to go back to what it was before May 1.

Railroad men in touch with the situation declare the chances of the 20 per cent. advance continuing are practically certain.

Theatrical managers operating road attractions, it is expected, will have to meet the equivalent of a 20 per cent. boost in freight rates as well as a like tilt in passenger charges, in common with the traveling public and business in general.

SUIT AGAINST UNION.

Norwich, Conn., July 14.

A suit has been started here against the local Musicians' Union by Manager Davidson, of the Strand theatre. He charges them with conspiracy and asks for $15,000 damages.

The bank accounts of the local and the members have been attached.

EMERSON'S AIM IS FRIENDSHIP WITH ENGLISH ACTORS' ASS'NS

Told Truth About London Conditions—Surprised to Learn Number Out of Work and Trouble of Former Service Men—Returns July 31.

London, July 14.

John Emerson, president of the Actors' Equity Association of America, and his wife (Anita Loos), are at the Savoy where David Kirkland and R. A. Rowland, president of Metro, are also located.

When seen by Variety's correspondent, Mr. Emerson courteously declined to make any statement, but appeared much surprised when told the actual conditions here. He had no idea of the number of theatrical people out of work and of the trouble ex-service men were having in securing their old positions.

Mr. Emerson's mission here undoubtedly is to cement the friendly spirit between the American and the British actors' associations.

He and Mrs. Emerson sail for home July 31 on the "Imperator."

TO SHOW IN NEW YORK.

Nancy Gibbs and Bob Pender Troupe Coming Over.

London, July 14.

Nancy Gibbs will give up her part in "Jig Saw" at the end of August and sail for America to assume the leading role in "Monsieur Beaucaire."

The Bob Pender troupe of Drury Lane clowns have sailed for America on the Olympic. They will appear in the new New York Hippodrome revue.

DE COURVILLE LOSES.

Court Decides He Must Pay Clayton Greene $2,000.

London, July 14.

Albert de Courville lost the suit brought against him by Clayton Greene for wrongful dismissal and was sentenced to pay the actor $2,000, approximately, and the costs of the action.

Greene had rehearsed the leading juvenile role in "The Very Idea" and charged he was dismissed by Benrimo, who was staging the piece, at de Courville's instigation.

BOUCHIER HAS A HIT.

"At the Villa Rose," by A. E. W. Mason, Strong Melodrama.

London, July 14.

"At the Villa Rose," by A. E. W. Mason, opened at the Strand July 10 and registered a success. It proved to be a strong melodrama.

In the leading roles, Arthur Bourchier and Kyrle Bellew both gave fine performances.

BA-TA-CLAN SUMMER SEASON.

Paris, July 14.

Nandes, having taken over the Ba-Ta-Clan for two months with Oroblier junior, while Mme. B. Rasimi, who is in New York, presents a revival of the latter's operetta "La Cocarde de Mimi Pinson," in which Mlle. Zabette Capazza makes her debut in this class. It will be followed by a revival of "La Demoiselle de Printemps" with Carlos Avril and Jean Monet.

BALLET DISCONTENTED.

Paris, July 14.

The corps de ballet at the opera is up in arms over the prescribed examinations for advance. A commission is to be named to consider the question, consisting of M. Rouche, manager, two officials of the government and two dancers. Gustave Ricaux and J. Perkat have been named as the latter delegates.

"SCHOOL OF COCOTTES."

Paris, July 14.

Max Maury intends to give a revival of the amusingly light farce "Ecole des Cocottes" at the Theatre des Varietes soon.

"LA ROSIERE AT GAITE."

Paris, July 14.

The first novelty at the Theatre de la Gaite will be an opera bouffe by Henri Casadesus, "La Rosiere" which will be presented about October.

MUSICIANS BALK AT NEW TAXES

May Refuse to Co-operate on Holiday.

Paris, July 14.

The cafe and restaurant musicians are in dispute relative to the application of the poor rate, taxes, etc. The Syndicates threaten to refuse to play today (July 14) during the national holiday, awaiting governmental decision repealing the collection of the public assistance tax on restaurants.

The theatres have obtained some relief, taxes now being collectable on the basis of the prices actually obtained for seats, the new system going into effect July 12.

NAPOLEON'S LOVE.

Also His Jealousy Figure in New Parisian Play.

Paris, July 14.

In spite of the dog days, July 10, the classical Odeon presented a five-act dramatic comedy, "L'An Douze," by Armand Ephriam and Adolphe Aderer, scenery by Ibsson, with a cast including Clement, Coste, Maurice Lamy, Maxime-Lery, Desmoulins, Jacquin, Saillard, Darras, Dauptin, Mesdames Serviere, Gisele Picard, Mag Andre, R. Pierny, G. Romer.

In plot it details the imaginary jealousy of Napoleon for Mlle. George, an actress, which caused the execution of the Duke de Enghein.

"MARTIN" DON'T ATTRACT.

Paris, June 30.

The sentimental comedy of Pierre Chaine "L'Etrange Aventure de M. Martin Poquet" is withdrawn by the regular management of the Theatre Sarah Bernhardt and the house is dark.

This sequel was foreshadowed in the detailed report of the play given in Variety, in spite of the praise of the local press.

AMERICAN GRAND OPERA.

Paris, July 3.

The local press states there is a possibility of a lyrical season at the Theatre des Champs Elysees (the most modern house of its style in Paris) in September by a company coming from America, to be designated as "Grand Opera Americain."

VOLTERRA NOT SELLING.

Paris, July 14.

A report having been published in a local daily that the Casino de Paris was in the market, Leon Volterra, the director declares he will never dispose of that establishment.

VANNI MARCOUX RETURNING.

Paris, July 2.

Marcoux quitted the Opera-Comique last week and will not be seen in Paris until the Fall when he may sing for a limited number of performances prior to leaving for the United States.

FERMO IN BRUSSELS.

Paris, July 14.

Jacques Fermo, who managed the Theatre des Champs Elysees for a time at the commencement of this year, will assume the management of the Cirque Royal, Brussels, during the coming winter.

LUPINO LANE'S HIT.

London, July 14.

Lupino Lane opened at the Alhambra July 10 and made an enormous success, taking seven curtain calls.

FREE MATINEES.

Paris, July 14.

Free matinee performances are announced for today (national holiday) at the Opera, the Opera Comique and the Comedie Francaise.

DUKE STILL BLOCKS LOVELY DI'S CAREER

Rutland Says "No" to Daughter's Ambition.

London, July 14.

With the Duke of Rutland's obstinate refusal to allow her to take a stage career, Lady Diana Cooper, known before her marriage as Lady Diana Manners, this week again refused an offer of $2,500 to appear in the West End. She is the Duke's daughter and has been famous for her beauty in Mayfair society.

Some time ago it was announced she would appear in America in pictures under the management of D. W. Griffith. This, too, fell through due to the opposition of the father of the court beauty. Queen Mary is also said to have taken a hand in preventing Lady Diana from taking up a career.

MODERN WOMAN.

Shown in After War Comedy at Odeon.

Paris, July 14.

After a make-shift run of "The Iron Master" at the Porte St. Martin, the management presented July 9, a new comedy by Julien Chancel (who wrote "The Prince Consort") and P. Veber, entitled "Huguette au Volant." The friends of the house declare it a success; it is fair—creditably played by Mlles. Sylvie, Villeroy, Messrs. Maurice Lehmann, Lorain.

The comedy revolves about the actions of a woman who has established a profitable business during the war and who is determined to retain control after her husband's demobilization.

LIVES WITH SUITOR.

Platonically, of course. Then Back to Husband.

Paris, July 14.

For the summer season the Theatre Femina presented last week a three-act comedy by Lucien Mayrargue and Maxime Carel, "Ma Femme et son Mari," ("My Wife and Her Husband"). It was fairly well received. The leads are held by Hasti, Pierre Stephen, Dubosq, Mesdames Maza, Maud Loti.

The plot reveals a wife living platonically with a suitor, studying his character before divorcing, but quickly returns to her husband.

JAP OPERETTA IN PARIS.

Paris, July 14.

During the festival season the management of the little Theatre Michel is giving a run of the Japanese operetta "Mousme," which was presented July 11.

It is by Arcement and Carre, music by Maurice Lambert.

MADDOCK BOOKING IN LONDON.

London, July 14.

Charles B. Maddock has since his recent arrival arranged for the appearance here in the fall of three big American vaudeville acts. He has booked several British acts for America.

FAGAN BUYS COURT.

London, July 14.

J. B. Fagan has purchased the Court and after extensive alterations will produce "The Merry Wives of Windsor," following Gertrude Elliott's season, which will close shortly.

'LADY FRIENDS' AT ST. JAMES.

London, July 14.

The Charles Hawtrey production of "His Lady Friends," now in rehearsal, is scheduled for presentation at the St. James.

SACKS DUE IN SEPTEMBER.

London, July 14.

J. L. Sacks has booked passage for another trip to New York in September in search of more plays for this market.

Lane Added to "Johnny Jones."

London, July 14.

Lupino Lane has been called into the production of "Johnny Jones" at the Alhambra, in the hope of brightening up the comedy. He will remain there for ten weeks before sailing for America for the production of "Afgar."

PARIS VAUDEVILLIANS FILE NEW MINIMUM SCALE BASIS

Harry Pilcer on Committee—Artists Divided Into Three Categories—Fixes Rate of Pay for Each—Regulates Rehearsals and Commissions.

Paris, July 2.

The newly formed Union of music hall performers, with Georgius as president, Boucot, Dorville, Maurice Chevalier and Mlle. Mistinguett as vice-presidents, Harry Pilcer, Nina Myral, Maknard, Aime Simon Girard, etc., on the committee, has now fixed a scale of salaries to be considered as a minimum basis for the profession, and which has been distributed to the managers through Oscar Dufrenne, chairman of the Music Hall Directors' syndicate.

It places the "artistes" in three categories:

(A) Establishments open seven days each week, 18 francs each show, evening or matinee. If engaged by the month, 500 frs. Halls open four days weekly (invariably five shows) 26 frs. per performance, or Frs. 130. Three days per week (four shows) Frs. 30 per performance, or Frs. 120 for engagement. Two days per week, Frs. 35 per performance, or Frs. 105. One day per week (two shows) 40 frs. per performance.

(B) Debutants, small roles, 11 frs. per performance for halls open seven days per week, or 300 frs. for month's contract. Halls open four days (five shows) 80 frs.; Three days (four shows) 75 frs.; Two days (three shows) 70 frs.; One day (two shows) 50 frs.

(C) Supers, 200 frs. per month; supers, speaking, 250 frs.; professional dancers [illegible] frs. per month.

Rehearsals—At halls where engagement is for six months at least, no payment. For two months engagements, 15 rehearsals free, others at full salary. But three rehearsals without payment can be demanded by managers on all engagements exceeding one day. The rehearsals to be in the day time; if at night, full salary. Sunday matinees, half salary, with a minimum of 36 frs. for the two shows that day.

Agents' commissions to be paid by managers.

A standard contract to be used (not yet issued.)

HISS MALLPIERO AT PARIS OPERA TRIAL

Money to Burn Burned on "Seven Songs."

Paris, July 14.

M. Mallpiero is the author of a musical entertainment entitled "Les Sept Chansons" ("The Seven Songs") which was offered at the Opera July 10, under the direction of M. Grovlez, with sets by Valdo Barbey. The interpreters are Mlle. Lapeyrette, Messrs. Rouard, Duclos, Dutriex, Narcon, Noel, Teissie.

The Paris Opera is becoming a try out resort for those with money to burn who are tempted to make a public show "in the interests of art."

The affair was fairly received. The public seemed opposed to the new style of advanced music, hissing the announcement of the name of Mallpiero, Italian composer. "Rigoletto" was also included in the same bill.

HUTCHISON'S FIRST "SIXES."

London, July 14.

Percy Hutchison has returned from his American tour. His first production here will be "A Pair of Sixes," written by Edward Peple.

QUINAULT FOR LONDON.

Paris, July 14.

Robert Quinault, French dancer is booked for 12 weeks in England.

REVIVAL AT RENAISSANCE.

Paris, July 14.

"Madame et son Filleul," a success at the Palais Royal during the war, is revived at the Renaissance.

IN PARIS

By E. G. KENDREW

Paris, July 6.

The last bill of the season presented July 4 by Jacques Copeau comprises three items, two being of by-gone days, which literary folks will view with pleasure. "La Coupe Enchantee," from La Fontaine and Champmesle, was created in 1688. "La Folle Journee," one act, by Emile Mazaud, paints the bitterness of a man who has become rich, inviting a poor friend of his youth to dinner, and depicting the chasm which now lies between the two. Their friendship was buried when their situations changed. Triste, but too true. "Thomas le Jardinier," by Francis Viele-Griffin, which appeared in "L'Ermitage" in 1898. The program is compact and well played.

Authorization has been given by the Municipal Council for the Theatre de la Gaite (which is a municipal house) to "present lyrical shows with orchestra and chorus accompanied by moving pictures" during the three months of summer. However, it is almost certain operetta will occupy the stage all through the dog days.

In Paris Theatres.

"Arsene Lupin" (R.) (Th. de Paris), "Mille et Une Nuits" (Varietes), "Flute a de la Voix" (Trianon), "Phi-Phi" (Bouffes), "Hotel du Libre Echange" (R.) (Scala), "Parasite" (R.) and repertoire (Comedie Francaise), "Maitre de son Coeur" and "L'An XII" (Odeon), repertoire at Opera and Opera Comique, "Thomas le Jardinier" and "La Coupe Enchantee," etc. (Vieux Colombier), "Madame et son Filleul" (R.) (Renaissance), "La Belle Aventure" (R.) (Athenee), "Mais les Hommes n'en sauront rien" (R.) (Capucines), "Kitty" (Potiniere), "La Danseur de Madame" (Edouard VII), "Cri du Coeur" (Ambigu), "Ma Femme et son Mari" (Femina), "Huguette au Volant" (Porte St. Martin), "Les Quatre Coins" (Arts), "Est moi j'te dis qu'elle t'a fait de l'oeil" (Palais Royal), "Fille de Madame Angot" (R.) (Gaite), "Les Femmes Collantes" (R.) (Dejazet), "La Goualeuse" (R.) (Eldorado), "Cocarde de Mimi Pinson" (Ba-Ta-Clan), "Couvent des Caresses" (Mayol), "La Course a l'Amour" (Cigale), "Beguin de la Garnison" (Cluny).

Revues at Marigny ("Pif-Paf," by Albert de Courville), Casino de Paris, Folies Bergere, Vaudeville (Mioush by Rip), Ambassadeurs, Pie qui Chante.

(R.) revivals.

PARIS BILLS.

Marigny—Revue, "Pif-Paf," with Shirley Kellogg, Arnaut Brothers, Boucot, Saint-Granier, Mme. Merindou, Renee Fagan, Serjius.

Olympia—"L'Antre des Gnomes," by G. Casella and R. Quinault, music by Claude Debussy, with R. Bertin, Billy Ker, Weber, Le Tarale, Mlle. Jasmine, Farina, Les Gnomes, Brothers Webb, the Bartres, Lucy Derymon, Three Mackwells, Hanwar and Lee, Augustin and Hartley, Fortuge, Indana and partner, Bart's Trio, Six Clemendos.

Ambassadeurs—Revue Legere, by Leo Lelievre and H. Varna; music arranged by Paul Nast, with Bianca de Bilbao, Loulou Hegoburu, Peggy Vere, Jane Myro, Mauris, MM. Pelissier, Augiffred, G. Gerlys, Max Guy, Leonce.

LEON ERROL
STILL IN VAUDEVILLE
Direction, M. S. BENTHAM

HIGH SALARIES AND EXCHANGE BAR OUR ACTS OFF CONTINENT

Combination Triples Pay So Far as Foreign Managers Are Concerned—American Artists Have Bettered Their Routine Constantly.

An agent who figures as a specialist in foreign acts and attractions frankly discussed the reason of the dearth of Europeans here and why American acts cannot be used in Europe much outside of England. The two basic causes holding back Continental bookings are firstly the rates of exchange which is the most vital bar and means vast difference in the amounts paid American acts before the war; secondly the salaries of American acts which have gone up steadily within the last five years or so. It was stated that acts are paid more in the United States than any place in the world. It therefore means a double burden to the European manager if he decides to take a chance on an American turn, the increased salaries applied to the low rate of exchange tripling the salaries as far as the foreign manager is concerned.

The agent who is in a position to speak authoritatively that there now exists a marked difference between American and European turns, all in favor of the American artists who have bettered their routines consistently, the improvement being especially rapid of late years.

Against that the European artists have stood still. There is missing the "atmosphere" of the American turn—the settings and other aids which have grown in use here. It appears the foreign act hasn't yet grasped that angle of American vaudeville and until that does attain the European act will not be able to command the salaries for American appearances which they are now asking.

MUSICIANS MAY STRIKE.

(Continued from Page 1.)

operating costs. Also reports say that Russians and Germans are returning to orchestras in London, and there is a chance of a fresh influx of foreign musicians here.

Even before the recent contest between the musicians and managers was settled there was talk among local musicians of the formation of a theatrical union, to include actors, musicians and stage hands in the same organization. When it was suggested that such a scheme was more of a dream than a workable system of combination, it was retorted the plan was already in effect. From the musicians' standpoint such an organization would "sew up the whole works." But the non-union angle is too lightly regarded.

There are murmurings of a possible break between the New York local and the parent Federation. The New York unit is much stronger than supposed and considerable property is owned by the local in the vicinity of its headquarters. That such property could be converted into funds in case of necessity is a possibility. Trouble with the musicians may start in the cafes here prior to the theatres.

There is a loophole for the employers of musicians which may prove a solution. That is the promise by Thomas A. Edison, which may make available automatic music in acceptable shape. The Wizard recently gave out a statement he would devote the balance of his life to the perfection of automatic music.

BREAK RODEO RECORD.

Chicago, July 14.

The Elks' Frontier Day Exhibit Rodeo and Cowboy contests ended Sunday night after several world's records had been broken as completely as had several cowboys' bones. $75,000 in prize money was given away to the contest winners and record smashers. That in itself is a record, said to be some $70,000 more in prize money than was ever previously given at any of the biggest rodeos.

"Foghorn" Clancy, the official announcer, made the farewell address to Chicago in the names of all the contestants. It was said by some of the chroniclers of the event that "Foghorn's" voice disturbed the rice pickers in China.

FRISCO TO ELEVATE STAGE IN DUBUQUE

Favorite Son in Triumphal Return as Star.

Chicago, July 14.

Frisco is about to do a Hedda Gabler.

Following his fornight's engagement at the Green Mill Gardens, the cigar destroyer has booked a four-day starring run in Dubuque, I., the place which gave him birth. He left there on a blind baggage 15 years ago and goes back in a Pullman; to be met at the depot by the town band, playing "Strutter's Ball."

The deal was made by Jake Rosenthal, proprietor of the Majestic, Dubuque, who will reopen his house for the four days beginning July 19. Though the show is made up of vaudeville acts the prices will be of the legitimate standard. Frisco engaged the show and will play on percentage.

Supporting Frisco will be Loretta McDermott, Eddie Cox, Tommy Swift and Mary Kelley (stock favorites in Dubuque) and the Six Serenaders.

LAURIE DIVORCE OFF.

Aileen Bronson Withdraws Bill for Decree vs. Joe Laurie.

Chicago, July 14.

Aileen Bronson, who had entered suit for divorce against Joe Laurie, Jr., through Benjamin H. Ehrlich, here, this week, ordered the application withdrawn; reason not given.

Alimony terms had been waived and custody of the son had been fixed seemingly to mutual satisfaction.

HAGENBECK-WALLACE SOUTH.

The Hagenbeck-Wallace show, which has been playing Canada, crosses the line July 17, moving from Woodstock, N. B., to Calais, Maine, a distance of 65 miles.

Thence the show proceeds through New England, New York and Pennsylvania. During August it will be in Virginia, heading for the old John A. Robinson territory. It gets as close to New York as Glens Falls and Oneonta, N. Y., July 29-30.

"Young Johnny" Robinson has been in the city for some days and will stay several weeks, while his elephants play Luna Park.

Other showmen along Broadway this week were Manager Ballinger of the Sparks outfit and Eddie Arlington of Sells-Floto. The two spent most of Wednesday morning on the Claridge corner, swapping "inside stuff." There was not a detail of the forward plans of other shows the pair did not know, but a listener would have thought they did not know where their own outfits were playing. Both men looked for a general shortage of acts when the fairs begin.

MUSICIAN TRIES POISON.

Syracuse, July 14.

Bernce Morehead, a musician of this city, is in the Hospital of the Good Shepherd recovering from an attempt at suicide, made when he swallowed three poison tablets. Found by his wife in front of his home at 616 Montgomery street he was rushed to the hospital where his condition was reported as extremely critical. Later reports assure recovery.

According to his wife the musician had been despondent during past week. Naturally of a nervous disposition and unable to work because of affected eyesight, he thought, as his wife expressed it, "that he was a hindrance to her and the children."

FITZGIBBONS TOGETHER.

Bert Fitzgibbons, for the past 14 years a single in vaudeville, is now doing a double with his brother Lew. The turn, which is breaking in out of town, will reach the Alhambra July 19.

ONE OF WISEST CLEANS UP A. C.

Unique Method of Pinching Booze Hounds.

Atlantic City, July 14.

An individual claimed to be one of the "wisest" of all prohibition agents has been "operating" on the local hotel and cafe owners here. Until his methods were tipped off he nailed several of the prominent cafes in the act of dispensing booze. The man emulates a host around the cabarets, does the shimmy and beams on every one. In one cabaret he led the orchestra for a spell to show that he was one of the mob. His stunts naturally made it easy for him to approach tables. Once hard liquor made its appearance he flashed his badge and an arrest followed.

Business in some of the cabarets has been dented by the cover charges, which are pushed up to $1 per head Saturdays and Sundays, it being 50 cents during the week. A laugh was provided by a couple who recently visited a cafe near the Boardwalk, consenting to the dollar cover charge, but refusing to buy a morsel of food.

LOSES WATERSON CASE.

Action Dismissed by Judge McAvoy, With Costs Against Winslow.

Henry Waterson, head of Waterson-Berlin-Snyder, Inc., music publishers, was awarded judgment for $22.67, representing the costs, against Max Winslow, erstwhile general professional manager of the corporation and now an executive of Irving Berlin, Inc. The judgment is a result of a motion before Justice McAvoy which was decided in Waterson's favor.

Winslow is the plaintiff in the suit to recover dividends on 50 shares of Waterson, Berlin & Snyder stock, of which he claims possession. The point in law is whether he is entitled to these dividends. Winslow's complaint has it that in 1912 he expressed his desire to purchase 50 shares of stock in the Waterson-Berlin-Snyder corporation which the defendant offered to sell for $5,000, this amount to be paid up before January 2, 1917, providing he (Winslow) remained in their employ. Winslow in the meantime, according to his allegations, understood it to mean he was to draw dividends on them. It was mutually agreed that Winslow was not to resell the shares to any other person other than Waterson for the same consideration, $5,000.

When he left W. B. S., in May, 1919, he returned the shares to Mr. Waterson. The latter says he was not entitled to any shares or profits in the corporation. Winslow holds otherwise, and charges the dividends were suppressed.

Justice McAvoy's opinion maintains that the contract Winslow made with Waterson was not an option to purchase but an executed sale of stock, and that Winslow had up to 1917 to pay for it, which he failed to do.

O'Brien, Malevinsky & Driscoll, who represent Winslow, will appeal from the decision.

I. A. T. S. E. OFFICE MOVES

The International Alliance of Theatrical Stage Employees parent body of the I. A. T. S. E. (stage hands) has removed its New York offices from 107 West 46th street, to 110 West 40th street.

The American Federation of Musicians national organization and Motion Picture Craftsmen (laboratory workers) are in the same building.

ACT PRODUCERS

Hugh Jermon and Ray Midgely have joined for the purpose of producing vaudeville girl acts. Their first effort will be "Little Miss Vanity," to be sent out some time in September.

Mr. Midgely will personally stage all productions. Mr. Jermon is the burlesque impresario.

MARINELLI'S SAILING

H. B. Marinelli, who planned to make his first trip to Europe in several years, cancelled a reservation for this month and will not cross until the fall.

Failure to secure return passage until October caused the postponement.

JENIE JACOBS LEAVES CASEY; AFFILIATES WITH EDWARD SMALL

Will Retire From Vaudeville Booking Field to Specialize in Handling Picture Stars and Artists for Legit—Foremost Woman Booking Agent.

Jenie Jacobs, the foremost woman booking agent in the vaudeville field, and associated with the Pat Casey office for the last eight years, severed her connection with the Casey agency this week. Miss Jacobs has formed a business alliance with Edward Small, under the corporate title of Edward Small-Jenie Jacobs, Incorporated. The new concern will begin operations next Monday, and will specialize in the booking and management of picture stars and people for the legitimate stage and general theatricals.

Small-Jacobs, Inc., is capitalized at $20,000. The incorporators are Edward Small, Jenie Jacobs and Colonel Carruthers, a wealthy Canadian business man. The corporation will constitute an independent branch of the Edward Small booking business, and will have offices with the Small agency in the Putnam building.

Miss Jacobs, who through her new affiliation and enterprise retires from the vaudeville booking field, will give personal attention to the management of Small-Jacobs, Inc. While the Small-Jacobs special branch of the Edward Small business will be conducted independently it will work in conjunction with the Edward Small agency proper.

Jenie Jacobs, during the years she has been booking acts for vaudeville, established a reputation second to none in the field as a judge of material and ability to develop talent. Before associating herself with the Casey agency, through which she has booked countless headline acts for extended routes on the Keith and Orpheum Circuits, Miss Jacobs booked independently for the big time.

Prior to her entry into the American booking field she was engaged in the agency business in Europe, handling leading European artists for the best houses.

Edward Small has been engaged in the picture booking field for several years, and as a representative of the biggest stars has been remarkably successful.

It is understood Small paid an income tax on $700,000 for the past year.

Miss Jacobs left the Casey agency several months ago and joined the Harry Weber office. The change was not agreeable to the Keith people and she returned to the Casey agency.

CHORUS GIRL HELPS LITTLE EVA HIDE

Grand Hunt the Result—Uncle Tom Her Father.

Cleveland, O., July 14.

While Cleveland and Pittsburg police hunted her two days with wild theories of elopement, kidnapping and even murder, Amelia Cash, fifteen, a Cleveland girl who formerly played "Little Eva" on the road, was right at home in her father's hotel.

There, in the room of a chorus girl with whom she formed a friendship, she dabbled with powder, paint and patches. Her father, George K. Cash, living at the Hannah Hotel, used to play "Uncle Tom." With him his daughter traveled when still a smaller child. Yesterday he reprimanded her for some prank. She decided to run away. She left him a note that she was going to Pittsburg. She always has yearned to return to the stage.

From the chorus girl in the room across the hall she learned new tricks about applying make-up and how to get her stuff across. Then came police, detectives, excitement, worry and the eventual "baffled."

After two days of hiding and mirror acting she decided Uncle Tom wasn't a half bad sort. She came out of her refuge and the search and the footlight career came to an end.

MUSICIANS GET MORE.

Pay Increased to $4 an Hour for Phonograph Work.

Musicians playing for talking machine companies according to a new scale entered into July 1 between the Musical Protective Union 310 and a committee representing the phonograph companies will receive $4 an hour, with a day's work not to be less than three hours.

The above is for musicians playing for phonograph singers. Formerly these musicians received $3 an hour.

For band and orchestra work talking machine musicians will hereafter receive $5 an hour. They received $4 an hour under the old contract.

RELATIVES OF GOV. COX.

Fanny Simpson and Lucille Thomas Both Claim Candidate.

San Francisco, July 14.

Lucille Thomas, who is playing here with the "Frivolities," is a niece of Governor James M. Cox, Democratic candidate for President. Her name is Lucy Thomas Cox.

Fanny Simpson of Simpson and Dean at Pantages is the Governor's sister-in-law.

HINES NOT IN "PROMENADE."

Harry Hines is out of the Century Promenade. He retired last week before the dress rehearsal.

Hines withdrawal is said to have followed an argument over a specialty he was asked to insert in one of the revues.

Hines recently gave up vaudeville bookings upon signing a contract with the Shuberts, the agreement being for several years.

ANOTHER BROOKLYN HOUSE.

Plans have been filed by Herman Weingarten for a new vaudeville and picture theatre to cost $150,000 and located on the northeast corner of Myrtle and Knickerbocker Avenues in the Ridgewood section of Brooklyn.

LOEW IN PRINTING CO.

David Loew, son of Marcus Loew has purchased a half interest in the Tanney Printing Co., a concern which does a large volume of business annually with the popular sheet music publishers.

KLEIN PLACED.

Will Act as Booking Agent for the Opposition.

Arthur Klein, artists' representative, booking acts for the Keith and Orpheum circuits for eight or ten years until recently, will act as booking agent for the opposition vaudeville circuit which the Shuberts or Loew, either or both, are expected to start some time around Jan. 1.

SPINELLY GOING HOME.

Giving illness as the reason and stating she must go to Evian for a cure, Mlle. Spinelly has cancelled her engagement with the "Greenwich Village Follies" and will sail next week for Paris on the "France." Spinelly first appeared with the Ziegfeld roof shows under contract, but the relations between manager and dancer were not of the pleasantest.

In Paris Mlle. Spinelly is announced to appear in the revival of "Le Roi" at the Theatre des Varieties. In the cast also will be Max Dearly.

LUCAS AND LANE'S ACTS.

Jimmy Lucas and Hal Lane have joined to produce for vaudeville. The first venture will be the sending out of Pearl Brothers in Lucas' last season skit, "The Crazy House." This will be booked in the pop houses.

They will also place a girl act in rehearsal.

For Quick Results
LEW CANTOR OFFICE
IRVING YATES, Mgr.
1493 Broadway, N. Y. C.

CHICAGO PARK CHORUS GIRLS' SALARY AGREEMENT EXPLAINED

Resort Producer Denies Any Deal With J. Marcus Keyes, Local A. E. A. Representative—Admits Permission to Cut Salaries Came From Him.

Emile de Recat, producer of two revues now current in Chicago, one at Riverview Park and the other at White City, in both of which Equity Chorus members are being paid below the scale set by the organization, has written Variety a lengthy explanation regarding the arrangement he effected with J. Marcus Keyes, who is the Chicago representative of the Actors' Equity Association. Variety reprints the letter and a resume of the case, written by one of its Chicago correspondents who is fully familiar with all of the detail concerning it.

Chicago, June 29.

Editor VARIETY:

In last week's issue of Variety there appeared an article devoted largely to the criticism of Mr. J. Marcus Keyes, Chicago manager of A. E. F. In said article my name was mentioned a number of times and I feel it only just to the readers of Variety, as well as to my numerous personal friends, and to myself, that a thorough explanation be made of those matters in which my good name has been involved.

To say that those portions of the article in which my name is mentioned shocked me greatly is putting the matter lightly and I am surprised that any editorial writer would take it upon himself to impose upon his readers as was done in this case, by the publication of a number of statements which are absolutely untrue. When I make this statement I am, of course, referring only to the statements made by the writer relating to me personally.

In the first instance, on the front page of the article referred to in paragraph 5, I am alluded to as "Keyes biggest and most consistent advertiser." The real truth of the matter is I gave the advertising representative of "The Actor" a double page spread for insertion once only. A small portion of this was paid for by myself, the balance being used by individual performers working in my two shows now playing at Riverview and White City. There was a poor cut used in the ad and one very bad typographical error. When I made complaint I was informed that they would gladly repeat the ad at no expense to me. In this connection I might say that other theatrical papers have had similar propositions and I have always joined with my people in taking such space largely as a means of co-operating with the publisher and at the same time satisfying the performer.

In addition to the above space used in "The Actor" I ran a weekly ad, about a quarter page per issue. I did this solely for the reason that I always believe in assisting a new, struggling publication to get on its feet.

My first meeting with Mr. Keyes was, as I recall it, shortly before the first of May, 1920, when my two park contracts were about to become effective. I had signed contracts with Riverview Park Company and the White City Company previous to the close of my 1919 engagement, in September, 1919. I had figured my chorus girls to cost me not over $18.00 a week which I might say was more than I had ever been compelled to pay before for four very good reasons, there being no established rate for chorus girls in the Equity Association at that time. These four reasons above referred to are as follows:

First—The market has always been full of chorus girls who are glad to work in either Riverview Park or White City during the summer months, because in both instances the work is decidedly agreeable.

Secondly—I have never seen the time when I could not get all the girls I wanted, because of the treatment they received at the hands of my staff, who are always courteous and considerate. This is best evidenced by the fact that I have in my chorus in White City girls who have worked there for six or seven years continuously and in Riverview park for four seasons.

Third—A majority of my girls are Chicago girls who naturally want to spend the summer months with their parents after a season on the road.

Fourth and last—There is never any doubt in the girls' minds when they come to work for me about their salary being paid promptly, which as I regret to say, is true of a lot of employers.

Therefore, when a rate of $25.00 per week for parks was established by the Equity, and not $30.00 as the article in last week's issue stated, I was placed in a very serious predicament and for this reason went to Mr. Keyes, as Chicago representative of the association. I laid the above facts before him, and in addition explained that there was no commission paid by any of my girls. Whatever they received in the way of salary was net to them. Furthermore, the attractions at both Riverview Park and White City were free attractions, where no cover charge or admission fee was asked. Furthermore, a majority of my girls had spoken last season to me about their positions for 1920. It was on the strength of this largely that I had based my estimate. Furthermore, we have had seasons at both parks where the girls would not show for days at a time, due to weather conditions. They have always received their full money. Last season, when Chicago was visited with race riots, the parks were closed for a number of days, during which time the girls all received full compensation.

After due consideration and with all of the above facts in mind, Mr. Keyes agreed to a rate of $20.00 per week and gave me a written sanction from the Equity Association, which was shown to every girl and signed by her as acceptable to her.

"The Actor" was not in existence at the time of this transaction with Mr Keyes. This was my first and last personal interview with Mr Keyes.

Hence it can be readily seen that the attempt on the part of the writer of the article to imply that the advertising was the inducement under which Mr. Keyes granted me a special concession is absolutely without foundation.

On page 6, 4th column, under the heading "Bigelow Imbroglio," the writer refers to certain threats made by Mr Keyes to competitors of mine. In this connection I have no competitors as I have the only two parks in Chicago under contract aside from Forest Park.

One of my girls, after rehearsing with me for a couple of weeks, tried to jump her contract on the evening of the opening of one of my shows. I naturally appealed to Mr Keyes in his official capacity and the young lady was compelled to abide by her agreement and the producer of the Forest Park show was thus informed.

Further down, under the same heading, the writer says: "De Recat, who worked with Keyes on his alleged 'Club Benefit' and who took double page advertisements in Keyes' papers and has not been out of it for one issue, is known to be paying all his girls under the scale." I had absolutely nothing, whatever, to do with the club benefit, in fact I didn't know that such a benefit had been held until it was a thing of the past, and the writer's endeavor to maliciously involve me in an affair which he paints as a dishonorable proposition is nothing short of slander. I do not believe that any publication should allow its columns to be used for the expression of personal enmities which might exist between its writers and other individuals or for the fighting of battles or personal grievances which might exist between the personal friends of such writers and reputable business men or performers of either sex.

If the publishers of VARIETY want me to tell the public the real facts as to why my name was used in this article in last week's issue I shall be more than pleased to do so and to give a long list of exact facts which I can prove, which will be far from flattering to the people behind it and I welcome the opportunity.

It is further my personal opinion that the height of cowardice is exemplified in any writer who either tries to hide behind a nom de plume or does not sign his articles in any way, shape or form.

Emile De Recat.

With the persistent regularity of a serial, Variety has been publishing items in its news pages regarding J. Marcus Keyes, of Chicago. It would seem that somebody has a grouch against this gentleman. It would only seem so, though. However this is a resume. Keyes is not the victim of a "campaign." But he manages to star himself in a running succession of episodes which cannot be ignored in a publication seeking to report theatrical news. The persistency is Keyes', not Variety's. Any week in which no news about Keyes comes to light, no reference to Keyes will be made; but as long as he continues his unfortunate genius for getting himself enmeshed in current affairs that call for publication, he will continue a prominent figure in the Chicago correspondence of this paper.

Keyes came to Chicago as the representative of the Actors' Equity Association during the strike. His first meeting with the theatrical population of the town was when he called out a company from the alley entrance after that company had pledged itself in open court to give that particular performance, agreed on as the final one by both sides. During the strike he issued statements to the effect that "We'll break those managers," etc., not so favorable to what he represented as bitterly hostile toward what he fought.

After the strike was settled, Keyes refused to believe it, or at least to recognize it. He has on a dozen occasions independently threatened to close companies and theatres, has insulted stars and company representatives, has taken it on himself to enforce his personal conception of equity and Equity. In the instance of the Raymond Hitchcock show, when it was pointed out that his verdict was in direct conflict with the Equity contract, he answered that he was the judge of that—he alone. Keyes has continually bragged that he has a three year contract with the A. E. A., and that he is independent of the parent body, being "supreme" in his territory.

Keyes wormed his way into the directorate of the American Theatrical Hospital, and at the first meeting solicited the other directors for program ads for his forthcoming Midnight Frolic, when the meeting had been called to raise funds for the hospital. Later he notified one of the hospital's patrons that the hospital was a private business graft and that it was of no benefit to actors, and represented that the hospital had authorized a "split" of a $200 contribution, to go half to the hospital and half to his benefit, the latter being held forth as a nucleus for founding an actors' club.

No one has been able to find the roots or branches of any such club, nor has any public accounting been volunteered or granted of the receipts of the benefit, where $5 admission was charged, and where the drawing cards were members of the A. E. A., who appeared free at this function, directly advertised as on behalf of the Actors' Equity Association. What money was gotten into the program of the event is known to have been divided 70-30 with the professional solicitors.

Keyes started a paper. He labelled it the "Offcl. Organ of the Actors' Equity Association." Paul Dulzell was rushed out to Chicago to make him take it off, and he did it after the first edition.

Keyes started an agency for booking actors. He went into direct competition with the established field. Scores of actors petitioned the removal of his chief assistant because of charges of discrimination. Keyes' agency guaranteed salaries. One of the first troupes it booked, in a fly-by-night tab that had been turned down by rival agents, stranded. The guarantee has not been made good as far as anyone now knows.

Keyes was the treasurer of a fund to bury a baby and support its indigent mother, an Equity actress. Her first act after recovery is to ask for an accounting, with Keyes answering that he spent some of the money burying a chorus girl (name and date not given) and that the amount he collected was largely overestimated. The woman has engaged a lawyer to demand an accounting for her, and the public prosecutor was called on to demand that Keyes show his books.

Keyes refused to let a single chorus girl, cabaret or show, play for less than the $30 minimum as a stationary attraction or $35 as a travelling attraction. Yet Emile De Recat has two shows in Chicago with girls drawing $18 and $20 a week. Keyes says De Recat's contract was made "before the strike." De Recat's shows were organized this spring, and he has added to his chorus and changed girls almost daily, and offered two Equity girls who remained over from a musical show $20 a week this June. De Recat was the biggest advertiser in Keyes' paper, taking two pages at a time, and was never out of the paper one issue.

Keyes engaged as his principal critic on the paper a man with an international record as a German spy, who had just been out of London Tower, where he was "doing time," and who had also served a term at Atlanta; this man was passing judgment on acts and actors.

The men who write about him in VARIETY may not be saints, but they've beaten the district attorney so far, anyway.

HILDA CARLING

Premiere Danseuse of the Royal Opera House, Stockholm. Debuting in this country, this week (July 12), at B. F. KEITH'S PALACE THEATRE, NEW YORK, with a company of Dancing Beauties.

Direction, PAUL DURAND

'ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

New York, July 2.

Editor Variety:

In these days when one generally can only find "sympathy" and "appreciation" in the dictionary, I sincerely hope that you will find space to permit of an expression of appreciation on the part of two boys for the deeds of fellow performers. In December, 1918, while still in service, Ernest Robillo and myself started to practice to keep in trim for acrobatic work. We had no intention of teaming at that time as I intended to rejoin my former act, The Three Willie Boys. We met the Rath Brothers at this time and they suggested that we practice with them on the Century Roof and after several sessions they suggested that Robillo and myself team up.

As soon as we were discharged from service we did this and the Raths taught us several of their older tricks and had us booked at once. We were on the road for a year and finally came to Proctor's 23d Street where they caught our act and were not satisfied with the routine. They asked us to come to the Winter Garden where they switched the routine and then submitted us to a big time agent who put us on the Keith time.

After all of these favors we asked the Rath Brothers what we owed them and they replied "nothing." We know we owe more than we can repay and we doubt if there are many others in the profession who having reached their position would not only give their material, but stage it and see that the act is booked to a couple of youngsters. It is things of this nature that keeps alive faith in humanity and for one thing it will always make me want to remember that there is such a thing as the Golden Rule.

Joseph Rothman,
Robillo and Rothman.

Dorchester, July 8.

Editor Variety.

Mrs. Bub Ott wishes to correct the statement recently made in "Variety" that she had written stories under the nom de plume of Viola Brothers Shore. Mrs. Ott's pen name is Helen Dora Lee, and one that she will continue to use.

She has just had one of her stories accepted for a feature photoplay. It will be a propaganda picture and quite a new idea in commercialized vice.

Mary L. Ott.

New York, July 13.

Editor Variety.

In Variety, under "New Acts," note Lorraine and Crawford in an act entitled "50-50."

We have been using this title for three years, as old reviews in your paper will verify.

The week before last while at the State Lake, Chicago, we put on an entirely new version of "50-50," written for us by Bert Hanlon. The entire theme of the act is based on the title "50-50," and we also use the expression for a tag line. Under these conditions, in fairness to ourselves, we ask Lorraine and Crawford to refrain from using name.

Judging from the criticism, the title has no bearing on the success of their act, so trust they will comply with our request.

Lowry and Prince.

Dayton Ohio, July 11.

Editor Variety:

Replying to Mr. Weaver, of the Weaver Brothers. When I saw him in New York City last December I was informed he had stopped using my one string idea. So I let it go at that.

What does Weaver mean by "small time"? It's a business with me. I go where I make the most money.

Fits Cooper can answer about the playing saw better than I.

Mr. Weaver says he originated his one string idea in 1890. I am sending my proof of when I played same idea way before 1890, to the editor of Variety — programs, notices, contracts, etc. The plan for Mr. Weaver is to do the same as I am doing and let Variety be the judge.

Fred (Broomstick) Elliott.

JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor, and the amount of the judgment:

Frank W. Hatch; H. L. Gore; $133.70.

Norman Trevor; M Shulman; $46. $46.

Max Winslow; H Watterson; $22.67.

Georgette Georgia Film Co.; Manger, Hughes & Manger; $85.75.

Altoona Music Roll Co.; Federal Sign System; $484.72.

Dreyfus Costume Corp.; Triangle Dress Co., Inc.; $1,396.14.

Harold Atteridge and Harry Carroll; D Lewis; $781.29.

Bankruptcy Petitions

Joseph H. Shea, a theatrical agent, of No. 1579 Broadway; liabilities, $9,419; no assets.

ANOTHER BECK IN PICTURES.

Martin Beck, Pres. of the Orpheum Circuit, wishes to correct a report emanating from Los Angeles that he is backing the Gibraltar Motion Picture Co. Arthur Beck is the Pres. of Gibraltar M. P. Co.

Temporary Chicago Headquarters
LEW CANTOR OFFICE
1010 CONSUMERS BLDG.

LIGHTS' SOCIETY CIRCUS NETS NEAT SUM AT SUNDAY WILD WEST

Leo Carillo in Charge of Affair and Credited With Its Success—Elected Club's Vice-President. George McKay New Angel—Show's Features.

The Lights Club of Freeport, L. I., staged a unique affair in that town Saturday last. It was called "The Lights' Society Circus and Wild West." Two performances were given, matinee and night. The Lights realized around $2,000 net, besides a contribution of $1,000 from E. F. Albee and another of $500 from John J. Murdock. Anne Caldwell, finding herself unable to be present, sent $50 for a seat.

The Frank Robbins tent was utilized, with Leo Carrillo in charge of the entertainment. The tent's seating capacity is around 2,000. At night the crowd rushed the tent, preventing reserved seat holders from occupying their paid for space. The price scale was $1.65 and $2.20.

The program held around 175 artists. About 45 horses were employed in the wild west section and 20 acrobatic turns appeared.

A ballyhoo for the afternoon performance, following the parade through Freeport's streets, was Fred Stone walking a rope stretched from the ground (outside) to the top of the tent, about 50 feet. Reaching the top Mr. Stone stood on his head on the rope. The parade was 12 blocks long. It included the local fire department. B. F. Keith's Boys' Band was donated by the Keith office and furnished all of the music.

Mr. Carrillo was generously credited for the success of the affair. The following day he was elected vice-president of the club.

After the night performance holders of reserved seat coupons were admitted to the Lights Club without a coveur charge. The club that evening held its largest gathering with about $375 taken in for coveur charges.

Manny Manwaring turned his automobile into a ticket wagon. When the surging crowd became unmanageable, Mr. Manwaring drove the car off the lot, directly to the bank.

Sunday, the annual election of the Lights was held at the clubhouse with George McKay chosen Angel (president) to succeed Frank Tinney. Mr. McKay is now with "Honey Girl" at the Cohan & Harris. He headed the regular ticket, which carried no nomination by the Nominating Committee for secretary. It was hoped Mr. Manwaring could be prevailed upon to continue in that office. He had held it since the Lights organized and was one of the prime movers of it. Manwaring, however, insisted he retire and Sydney Schwartz was elected to the post. George Barry was voted treasurer. The Board of Governors is now composed of Frank Tinney, Charles Middleton, Jean Bedini, Bert Leighton, Billy Murray, Fred Gray, Victor Moore, Eddie Carr, Al Von Tilzer, Ben Mulvey, William Reardon, Leo Doherty, James F. Dooley, Thomas Dugan, Herbert Williams, Sam Summers, James Diamond, Sonny Barkus.

The Lights is mostly composed of professionals with a majority of vaudevillians among its professional membership. It has a large list of lay members, also many non-resident members. The club has its own clubhouse and grounds on the shore of Great South Bay at Freeport. It is a summer club, closed during the regular theatrical season.

On the day of the circus Babe Ruth was visiting Mr. and Mrs. Harry Bulger on Long Island. The Babe appeared under the circus tent and after making an imaginary swing at a ball pitched by one of the clowns, raced once around the track for a homer. Among other guests of the Bulgers at the house party was Duffy Lewis, of the Yankees, with Mrs. Lewis.

MARCO MARRYING

San Francisco, July 14.

Marco Wolfe, of Fanchon and Marco, is to marry Bernice Posner, a society girl of this city, today (July 14).

FRED HIGGINS
Routed by LEW CANTOR OFFICE

McSHANE ACCUSED.

Indictment with 36 Counts Issued—Then Bankruptcy.

Los Angeles, July 14.

An indictment of 36 counts charging forging, issuing and negotiating 12 alleged false bills of lading, was returned last week by the Federal grand jury against W. P. McShane, president of the Sutherland Fruit Co. The McShane mentioned is a brother of Joe McShane, formerly of the vaudeville team of Hathaway and McShane. He left vaudeville to become associated with his brother. Bail was fixed for the indicted man at $10,000.

The indictment alleges W. P. McShane negotiated bills of lading with the People's Trust and Savings Bank of Riverside, Cal. In addition to the alleged false bills of lading the Government has in its possession 105 other similar railroad documents which will be used against McShane, according to assistant United States Attorney W. Fleet Palmer.

Since the indictment the Sutherland Fruit Co. has filed a petition of voluntary bankruptcy stating debts of $123,272 of which $122,960 were alleged to be unsecured. The assets were placed at $95,136.

ROBINSON PLEADS.

Answers "Not Guilty" to Four Charges of Grand Larceny.

Charles Lester Robinson, member of the Friars, pleaded not guilty to four indictments charging him with grand larceny before Judge Nott in General Sessions last week. The indictments were found after Frederick S. Murray complained to the authorities Robinson had gotten a number of members of the club to form the Friars Amusement Co., to obtain a ten years' lease on the Forrest Hills Theatre, Newark, N. J. Robinson is charged with having the members of the company raise $15,000 to pay as a bonus for the lease of the theatre, but that he used the money to purchase the theatre for himself.

DAMAGES AGAINST FARMERS APPEALED

Broke up Harry Hunt's Sunshine Show.

Cincinnati, July 14.

A sequel to the incident wherein farmers at Dyersburg, Tenn., in the fall of 1918, are alleged to have prevented a performance of the Old Kentucky Minstrels, tore down the tent and threatened to lynch the proprietor, T. H. Gerig, known professionally as Harry Hunt, was the appeal filed by the defendants in the U. S. Circuit Court of Appeals here several days ago. Hunt obtained judgment for $5,000 damages against Dr. J. A. Green, N. W. Callcut, John Hurt, C. S. Hall, O. P. Bishop and others.

According to Hunt, the wrath of the citizens was aroused because farmers in the vicinity were having trouble getting workers and it was feared their men would be drawn from the farms to see the show. Hunt and his performers made a hasty exit from town.

Hunt testified at the trial in Memphis that he had a letter from William McAdoo, ex-Secretary of the Treasury, telling him to "go on making sunshine and happiness."

GYPSIES BATTLE UP STATE.

Rival Tribes Following Carnival Co. Ordered Out of Little Falls.

Little Falls, N. Y., July 14.

Rival tribes of gypsies, following a carnival company, which showed here last week, were escorted out of town, following a battle royal between the tribesmen and tribeswomen. The rival combinations are known as the McGills and Mitchells, and both hail from South Carolina.

The chiefs, after the arrival in Little Falls, made a swap of some of the fair members of the tribe. Objections on the part of the girls to the exchange led to a scrap which resulted in a general battle royal.

The tribes want to get into Canada, and attached themselves to the carnival for this purpose.

"BLEATY BLEATY" AT PALACE.

"Bleaty Bleaty," the Hassard Short revue which scored a marked success at the recent Lambs' Gambol, opens at Keith's Newark within two weeks following which it comes to the Palace theatre for a three weeks' run.

The Keith offices are sponsoring the act and is the first of a series of "office" turns Mr. Short has signed to stage for them.

FAMOUS STOCK JUMPS TO 80 ON RUMOR POOL HAS FORMED

Other Shares Fall Off From 2 to 4 Points—Understood Paramount Interests Are Ready to Push That Stock to 90—Loew's Drops Sharply.

Numerous developments divided interest in the stocks traded in on the Stock Exchange and the Curb this week. Perhaps chief of them was the rumor that a pool had formed in Famous Players-Lasky to force the issue to 90. The performance of the stock Monday, during the expected early summer tumble of the list, gave color to some such tactical operation.

When a number of the standard shares were off from 2 to 4 points and Famous Players-Lasky had touched 79, the film issue took on a new life, and whereas the big industrials closed with substantial net losses and at their low for the session, Famous Players-Lasky recovered to 80½, net unchanged.

The same result might have been brought about by the sudden appearance of banks heavily interested in the property and determined to protect it during what was regarded as merely a temporary drop in prices, due about this time.

The trouble with the market is that it has been artificially moved up since June, with the hope that public speculation might be drawn in. The public didn't bite and the bull backers quit with losses. Famous Players' remarkable part in the slump is that it maintained its former levels.

On the contrary Loew's, Inc., dropped sharply from 26⅞ to 25⅜, or nearly a point and a half. The explanation of this movement seems to lie in the methods reported for new financing for this year's operations and extensions. The new stock issue, according to report, is to be $50,000,000, but such are the terms of the flotation that no effort has been made by any party in interest to sustain the current ticker quotation.

The present stock holds the right to subscribe to the new at the rate of 3 of the old for 1 of the new, "at the market," while all unsubscribed stock will be taken up by the underwriting syndicate at 25. It is obvious that present holders who are the potential buyers of the new issue are not interested in having the market boosted to a high figure at which they will be called upon to take it up. The underwriting syndicate, of course, is not especially interested either way and won't be until the books are closed on the issue. Then, if any remains unsubscribed they will be glad to take it and work for better prices on the Stock Exchange afterward.

The third item of interest had to do with the new promotion of D. W. Griffith, Inc., capitalized at $50,000,000. The introductory trading took place on the Curb Tuesday, when transactions in 300 shares were reported at 15 to 15½. Inasmuch as the offering was made only the day before it puzzled some of the Broadway market students, to understand how the stock which was being offered at 15 "over the counter," by the firm of Borton, Griscom & Co., Inc., 40 Wall street, underwriters could command a premium in "scrip" on the outside market.

Perhaps this phase calls for a word of explanation. When a stock issue is announced certain operators on the Curb make a practice of dealing in it on a "When, as and if issued" basis. That is they issue their own contracts to deliver the stock when it comes out and in fact sell the new stock short. The method is widely employed although its legitimacy is debated, some traders holding that a stock should not be dealt in until it is issued and deliverable.

The trader is a cynical bird on this proposition. Indeed he is an eight-minute egg on pretty much all market propositions. There are even ticker players who make it a practice to go short of all new issues which come out on the Curb.

Sales above par they regard with suspicion. In many cases they have been fictitious transactions. Two different brokers being instructed by one or two interested clients to execute a long and a short order at the same price above the subscription rate. The two brokers get together in the street and fix things

(Continued on Page 7.)

BIG SUMMER SEASON.

Vaudeville Houses Breaking Hot Weather Records.

The present summer season is regarded as the most open one that vaudeville has ever had, both in the big cities and the split week stands. In New York all houses are operating, and if any stop it will be but for a few weeks. The South is standing up particularly well. No houses are reported dark on the Delmar book for the Keith Exchange, and the Loew string below the Mason and Dixon line is intact. The Wilmer and Vincent list is "100 per cent.," which also goes for the Poli houses.

There are more of the Orpheum's houses open this summer than in other seasons. Some closings will occur this month, mostly located in the south. The Delmar book will lose Montgomery and Chattanooga after this week, houses there to remain dark until September. There is no set time, however, for the length of closing period.

That bookings are more plentiful than in recent seasons is shown by the digging necessary to secure acts of fair grade for Sunday concerts. Acts which have had good seasons appears in the majority and when offered concerts have replied that they were on vacation and did not care to work.

SAW LITTLE IN EUROPE.

Sanders Says Only Known Acts Worth Booking.

With the color of his passport almost hidden beneath the official stamps of many countries, Paley Sanders returned to New York after four months abroad.

In none of the foreign lands, says the vaudeville agent, did he see anything worth booking over here except those acts already known on this side.

Sanders even went to Spain during his travels.

Jeff Davis of the Keith office goes vacationing for two weeks, commencing next Monday.

Ruth Budd
The Girl with the Smile

RUTH BUDD

Appearing at the New Brighton Theatre, Coney Island, next week (July 19)
Miss Budd has just finished 40 consecutive weeks on the Orpheum Circuit and Keith time

INSIDE STUFF

ON VAUDEVILLE

Almost any one, from the signs, would accept that there is something doing in inside vaudeville, as between the old White Rat faction and the managers. It may be doing two ways, one way known to the Rats and the other unknown. The oldtime Rats have been saying of late that something will happen between now and October 1—"Watch and see." Hearers thought they referred to strike trouble of some sort through the Vaudeville Branch of the Four A's. Perhaps they did. Something may happen and it might not be what the oldtime White Rats think. They had better "watch and see," and watch close. The signs don't look good. There is too much "squaring" being tried for just now. When that occurs there's usually something coming off—maybe somebody is going to be "taken care of." In the rush of every one for himself there's no particular complaint to be made against any one for being taken care of if no one else is seriously deceived by the operation. But this frame, if it is put over, will need more squaring for the person receiving the most benefit from it than he can ever secure in this life, for it will mean that his greatest dupes and those not taken care of were those who could least afford it. Several suspicions have been aroused within the past year that things were working toward a frame that would particularly take in one or more persons, probably but one. Some of the best versed union labor men saw the signs. Those same union leaders were suspicious years ago. Whether they were correct or not is immaterial. It kept them from becoming involved, however. But between now and October, perhaps November, there will very likely be something doing one way or the other. It would need a book to tell the entire story and the side lines trailing from it. That's not necessary, though, for the finish appears to be what has been predicted time over, and that finish should make everything in connection stand out and up. But there's one guy who is never going to square himself with the people he has fooled, and he's not a managerial guy either.

A vaudeville theatre in the South has installed electric fans in its dressing rooms. The first bill in there and receiving the benefit has since been writing back North how great the fans are and what the managers won't do nowadays to make artists comfortable. Tastefully decorated dressing rooms with carpets, lace curtains, shower baths and all imaginable for these modern and improved days appear to have overlooked electric fans, though not many of the big vaudeville houses remain open over the summer.

A couple of restaurant managers are receiving publicity in "The Follies." Christo, who will have charge of the Century Roof restaurant, after having been at Reisenweber's for several years, is mentioned in the lyric of one of Van and Schenck's songs. Bill Kurth, who is restaurant manager of the Amsterdam Roof, is also mentioned.

Jim Corbett was lunching at the Friars and telling a story to some friends. Nearby George McKay was eating his second breakfast within two hours. "Red" spied Corbett and started picking on him, saying: "Hey, Billy Van says his car has got yours skinned to death; he says it rattles and there is no grease ever fed to it." "That can't be," replied the interrupted Jim, snapping up the bait. "I've had my car five years and I know it's better than Van's." Just then Van entered the grill room and Corbett called out: "Say, did you tell this guy my car was no good." "No such thing," replied Van, "all I said was that it is a 'rattling' good car." "Means the same thing," shot in McKay. The gag will probably go into the Van and Corbett turn.

A train wreck on the New Haven line last week, when the engineer was killed, shook up the passengers and a number of women thrown from berths fainted. Someone asked if there was any whiskey to revive the women. Immediately pint flasks and quarts appeared like magic from all parts of the train. Nearness to injury or death brought the passengers into friendly contact, and the liquor passed too and fro freely. A professional on board the train reported that by the time the train rolled into the Boston terminal five hours late, nearly every one in the train was "stewed."

Though William Morris returned to New York last week he again may go back to England shortly, to look after the tour of Harry Lauder over there. When Lauder returns from South Africa, to appear on the English stage, it will be his first London appearance since the war started. Then Lauder was a turn. Under Morris' English management he will be an attraction with a touring route already arranged. It calls for an English run in a house in London, with following weeks in the provinces. Morris is now Lauder's international manager. The very successful South African tour of Lauder's, for 12 weeks and now drawing to a close, returns 50 per cent. of the net to Morris. It is thought Morris has Lauder under a weekly guarantee when playing. When the Scotchman toured over here under the Morris management he received $4,500 weekly in New York and $5,000 a week on the road, without any personal expense.

The traveling carnival companies seem to be highly prosperous this summer. Towns appear to be inviting them. Many of the smaller towns are closing the main thoroughfare while the carnival is there. That gives the carnival the center of the city, as no traffic is permitted through the squared section while the show is running. In the Middle West particularly, where there seems to be more cheap cars than people, the carnivals accordingly benefit through the ruralites coming into town to see the goings on. In an Indiana city a couple of weeks ago a carnival company with the town turned over to it exhibited a couple of "cooch" dancers on a platform on the main street, in front of the tent pitched for the remainder of the performance. The "coochers" displayed themselves in costume while a traffic cop just opposite shooed autos down a side street. Either the country is growing more citified or more simple, but it's pretty soft for the outdoor show crowd.

During Herbert Clifton's tour of America the past season he invested all his profits in the purchase of English Government bonds, which pay 5½ per cent. As Clifton was able to buy English money in America for some time at about $3.20 for a pound, the artist will realize handsomely on the difference in exchange. When Clifton was ready to sail for home last week he exchanged the remainder of his American money for pounds, but had to pay around $4 for an English pound.

J. J. Murdock recently made application for something like $500,000 worth of insurance on his life. It is said the examining physicians found him in wonderfully good physical condition.

Through the delayed appointment of a boxing commission by Governor Al Smith, the trio of Broadwayites concerned in the Brighton Beach Music Hall are feeding the kitty down there, without knowing how they will eventually come out. Jack Goldberg leased the music hall for this season expectant of the Governor signing the fight measure. Goldberg then let in Jack Gleason and Fred Block. The three men figured they could stand off the overhead through shows of some kind while preparing for bouts. The music hall seats around 2,600. The summer is speeding along with the organization of the legalized fight thing not in sight. The music hall is a summer place only, with no means of heating. An old building, there might be some difficulty in installing a heating plant. If a fight license is secured though by September 1st, the management expects to hold fights there until November 15th at the earliest. Just now the music hall is playing pictures. It tried a couple of kinds of musical shows, but did little. Its best chance was with a Yiddish attraction in there for three days and doing business, but when the Hebrew unions commenced to get in their work, Goldberg threw up his hands and the company out.

JUDGE SAYS JAIL FOR SHOW ROWDIES

Magistrate Lays Down Law After Hearing.

Mount Vernon, N. Y., July 14.

"Any person convicted of creating a disturbance in a theatre here, will be sent to the penitentiary. Such individuals will gain no sympathy from me for I can think of nothing more despicable than causing a disturbance in a place where it is presumed that only the most orderly go."

Thus declared City Judge George C. Appell in special sessions court here when he had before him six young men charged with disorderly conduct as a result of a general uprising in the smoking room of Proctor's theatre. Because of lack of evidence, the judge discharged the defendants after issuing the warning. The youths were arrested at the Thursday matinee.

Superintendent John McCormack, of Proctor's complained that considerable damage has been done in the theatre recently by these rowdies who amuse themselves particularly in pulling down electric lights and breaking the bulbs.

"Just let one of those individuals come before me," replied the judge, "and I will give him a chance to amuse himself. I won't impose any fine; it will mean jail!"

GAMBLING FINES.

Beacon Carnival Co. Has Exciting Time.

Burlington, Vt., July 14.

The Beacon Carnival Co., which lately played Montpelier, Vt., had an exciting time in crossing the line here. Later the manager and several of the attaches of the show were arrested and fined for permitting gambling with the attraction.

On crossing the line the entire train was searched by the immigration officers who took H. Baker, of Montreal, from the train on the grounds that he was an undesirable.

In Montpelier George Tibbitts was fined $50 and costs, while Henry Goddard, Jack Whitney, H. G. Edwards and M. Schenkel paid fines of $10 for being involved in gambling games conducted within the carnival enclosure.

IDEAL VAUDEVILLE?

Readers Asked to Submit Opinion.

What is an ideal vaudeville bill? Letters should be addressed to Ideal Bill Editor, 154 West 46th street.

Bills will be printed as nearly as possible in the order received. Programs should be selected with the following points in mind: Eight or nine big-time acts, from acts now playing or having within a year played vaudeville, practical playing, in running order, reasonable financial limitations and variety.

Submitted by the Four Ortons:

Adroit Bros.
Two Jesters.
Royal Gascoignes.
Chas. & Madeline Dunbar.
Claud & Fanny Usher.
Intermission
Sylvia Clark
Mosconi Family
Rockwell & Fox
Josefsson Icelanders

A bill selected by professionals that seems to hold lots of variety.

By "A Brooklyn Girl":

Enos Frazere
Patton & Marks
Harry Holman & Co.
Georgie Price
Frances Pritchard & Co.
Intermission
Bert & Betty Wheeler
Nora Bayes
Glenn & Jenkins
Bellclaire Bros.

Looks as though they had some pickers who look 'em over at the Orpheum for this Brooklyn girl has picked some show.

By "Harold":

Edwin George
Nelson & Cronin
Franklyn Ardell & Co.
Brendel & Burt
Harry Carrol & Co.
Intermission
Val & Ernie Stanton
Georgie Price
Enos Frazere

A show that looks as though it might run a little heavy in cost, but one that should play well.

By Herman Baum:

De Witt, Burns & Torrence
Ben Bernie
Jane & Edwin Connelly
Whiting & Burt
Imhoff, Conn & Coreene
Intermission
Yvette Rugel
Moss & Frey
Jos. Bentley-Ivy Sawyer Co.
John Geiren & Mlle. Marguerite
Moran & Wiser
Mehlinger & Meyers
Alan Brooks & Co.
Juliet
Williams & Wolfus
Jimmy Hussey & Co.
Intermission
Julius Tannen
Emma Carus Co.
George N. Brown

Both these shows are submitted by a layman who has been a vaudeville follower. His first show seems to be more within the keeping as far as cost is concerned and a corking playing bill. The second is overboard in price.

By James W. Crabtree, Jr.:

Mijares & Co.
Leipzig
Edwin & Jane
Swift & Kelly
Creole Fashion Plate
Intermission
Nat Nazarro & Band
Julius Tannen
General Pisano

Excellent showmanship displayed here by a layman. The bill is well within cost limits and diversified.

By H. T. McAleer:

Mijares and Co.
Nelson and Cronin
Owen McGiveney
Herschel Henlere
Lee Kids
Intermission
Julius Tannen
Rooney and Bent Revue
Marie Lo and Co.

A good show laid out properly. Plenty of variety. Reasonable cost.

By G. R. Mitchell:

Guiran and Marguerite
Ruth Roye
Duffy and Sweeney
"For Pity's Sake"
Intermission
Jimmy Lucas
Harry Carroll and Co.
Belle Baker
Enos Frazere

The first half of the bill is all wrong as concerns lay-out. All the acts are standards, but not spotted properly.

By Frederick L. Lindell:

Dainty Marie
Chic Sale
Nitta Joe
Mosconi Family
Bentley-Sawyer Revue
Intermission
Alan Rogers
Grace La Rue
Wm. Rock and Girls
Belle Baker
"Overseas Revue"

Why not add Caruso and John McCormack and call it a day?

By Al Gordon:

Mr. and Mrs. Gordon Wilde
Dotson
Jimmy Lucas and Co.
Georgie Price
Kitty Gordon
and Co.
Intermission
Bentley-Sawyer Revue
Lee Children
Juliet

Improperly laid out. The Lee Kids are a full-stage act and couldn't be set for following Bentley-Sawyer act. Good show otherwise.

GRANVILLE'S RACING ACT

Taylor Granville has placed a new racing sketch in rehearsal called "The Paddock." The return will carry a cast of 20. Four race horses will be used for the finish.

Bill Lykens has charge of bookings.

OBITUARY

MAY WILKES.

May Wilkes, aged 64, who was on the stage for more than 45 years, died July 8 at the Actors' Fund Home, on Staten Island. Her last stage appearance was with the Poli stock in Washington five years ago. The burial took place on Monday.

IN MEMORY
of our Dear Friend
EDWIN D. MINER
Died July 9, 1916
Mr. and Mrs. Barney Gerard

Frederick Brennan.

Frederick Brennan, age 72, died July 11. The funeral was held in New York, Tuesday, interment being in the Actors' Fund plot at Evergreen Cemetery. His widow, known to the stage as Orelle Alretus at the Actors' Fund Home, survives.

WILLIAM BEILSCHMIDT

William Beilschmidt, trombone player in the Chicago Symphony Orchestra, dropped dead at Ravinia Park Sunday night just before the presentation of "Faust." Heart failure was the cause.

IN LOVING MEMORY OF
JOE WELCH
A devoted and wonderful husband and father
WHO DIED JULY 15th, 1918
SADIE WELCH

Henrietta Rosch.

Henrietta Rosch, premier danseuse, wife of Col. W. A. Lavelle, died July 9, at her home, 18 East Grand Avenue, Chicago.

ESTHER TRIO
Routed by LEW CANTOR OFFICE

NAT RENARD
(RENARD and JORDON)
IN THE
"NEW HOTEL CLERK"
Who is on his way east after a successful trip over Pantages, Orpheum, Orpheum, Jr., and W. V. M. A. Circuits.
VARIETY (CHICAGO):
One of the best comedy acts seen this season. Renard is one of those Hebrew comedians that are really funny, while Miss Jordon does a good straight and possesses a melodious voice.
PORTLAND (ORE.) TIMES:
Another bright spot on the bill was that of Renard and Jordon. Renard is a clever comedian of quiet methods who wins plenty of laughter as a hotel clerk. The Jordon end of the team possesses not only a pleasing voice, but understands how to wear her clothes.
Eastern Rep., MORRIS & FEIL. Western Rep., BEEHLER & JACOBS
This Week (July 13) PALACE, MILWAUKEE

LIST OF DEAD IN REED SHOW WRECK

Fast Freight Train Crashes Into Circus Cars.

Kansas City, July 14.

Detailed reports regarding the wreck of the R. R. Reed Greater Shows train at Atoka, Okla., July 4, confirm the early reports that a large number of the show people had been killed and injured.

A crew had switched part of the train to a siding when a fast freight train on the M. K. & T. Railway crashed into the rear end of the show train. Two cars were telescoped and burned. Several of the victims were trapped in the burning cars.

The dead: Mrs. Maude Woehler, Miami, Ariz., Mrs. Anna Wilson, San Benito, Cal., Mrs. Myrtle Duke and baby, Greenville, Tex., Mrs. H. B. Deeville, Miami, Okla., Mrs. McClanahan, Dallas, Tex., George Hunt, Belton, Tex., Unidentified woman.

Severely injured: P. J. Snell, head and face cut and bruised, Mrs. May Allemong, fractured hip, Pauline McCallahan, fractured thigh, Gladys Powers, broken ribs, Mrs. Julia Rogers, fractured thigh, J. W. Helms, internal injuries, A. S. Rogers, fractured collar bone, W. O. Downs, broken ribs.

MARINELLI'S CHAMP BEAUT.

International Agent Says Maria Lee Ley Leads Beauties of the World.

H. B. Marinelli claims to have in tow the champ beaut of the world, Maria Lee Ley of Tschecko Slovakia. It takes Marinelli about three minutes to get the names of the girl and her country out in proper order.

Maria is due in American vaudeville, says the international agent, about next fall. Marinelli won't state whether he based his beauty claim for Maria upon personal inspection or her photographs. The agent sets forth that he held Maria's picture in his hand at Broadway and 42d Street and stopped traffic. The pictures are at Marinelli's office, and prove, the agent says, that Maria is "the Queen of all Beauties."

KILLED BY BATHROOM FALL.

Syracuse, N. Y., July 14.

Breaking his neck by falling in the bathroom of his rooming house, 35 Water Street, Malone, Alfred Barber, 24, of Ware, Mass., drummer in the orchestra of the Grand there, was instantly killed. A verdict of accidental death was returned by Dr. H. W. Stoughton and Dr. J. E. White, coroners.

The dead man was the son of Ernest Barber, of Ware, Mass. He came here a month ago from Manchester, Conn., where he previously had played in a theatre orchestra.

DISTURBER FINED

Boston, July 14.

Manager Joseph Brennan of Loew's Columbia started a crusade against disturbers, resulting in Judge Parmenter fining John Waterman $10 for disturbing an assembly.

Mr. Brennan retained Edward M. Dangel, the attorney, to prosecute Waterman and any hoodlums who might attempt to cause annoyance to the Columbia patrons.

LOCATING ORPHEUM MGRS.

New Orleans, July 14.

Manager Burroughs of the Orpheum, St. Paul, will move to the Orpheum, Minneapolis; Arthur White will go from New Orleans to St. Paul; Managers Piazza and McCoy will handle the Palace and Orpheum in this city.

It was erroneously reported Manager Myers of the Orpheum, Los Angeles, would transfer to Minneapolis.

JAZZ BAND IN FILM HOUSE

Chicago, July 14.

Aunt Jemima and her jazz band were booked here at the Riviera for four weeks, starting next Monday, by Guy Perkins of the Horwitz & Kraus office.

The house is operated by Balaban & Katz, with pictures the policy. Usually a musical turn is used as an added attraction.

The Jemima booking, however, is the biggest tried by the house.

PRESS FIGHT IN A. C.

Newspaper Stands to Lose $12,000 On Season.

Atlantic City, July 14.

The fight between the Atlantic City "Press" and the amusement men's association is still on. Excepting the Steel Pier and the Million Dollar Pier, the daily is minus that class of advertising. It is figured the "Press" will lose about $12,000 on the season through its fight with the amusement men.

The scrap started when the amusement proprietors formed an association and raised a fund through assessments, the idea being to clean up the "honky-tonks" and make things conform with the laws, so that the threat of closing down on Sundays would be dissipated.

The "Press" took the attitude that the money was really a political slush fund and kept up its campaign, forcing an investigation by the Grand Jury. That body found things in order, but the "Press" continues to maintain its attitude against the amusement men. Screens are seen in front of the various Boardwalk games on Sundays, the authorities winking at that and other forms of amusement.

FAMOUS STOCK JUMPS.

(Continued from Page 5.)

is done. This is known as washing sales or matching orders. It is forbidden by the Big Board, and probably by the Curb Association. But anybody, member or not of the association, can trade on the Broad Street Curb. Many non-members do. Most of the stocks traded in on the Curb also are not listed by the association, which is a bit of a joke.

The result of a trade above par in a "When Issued" stock before the subscription books are closed is the publication in the next morning's newspapers of the transaction. The impression meant to be created is that the issue promises to be over-subscribed and distributed by reduced allotments. In such a case the assumption would be that the organizers had taken big blocks themselves and let their friends in on the ground floor, so that there would not be enough to go round at the underwriter's offering price. Curb traders' acquaintance with these deals has been costly as a speculation for the most part, although, of course, there have been other cases where the facts were in accordance with the premium at initial trading. Variety ventures no opinion on the value of the sort of "script" being dealt in on the Curb, nor alleges that the Tuesday transactions were "washed" for the usual purpose. Of course the promoter has nothing to do with the deal and often does not know it is going on.

There was practically no trading in Orpheum, while United Picture Productions changed hands in small volume unchanged around 1⅛. Apparently the effort of the former Lee Ochs concern to revive business by introducing operations in foreign films has not yet borne fruit.

Goldwyn moved in small lots at a good price. Tuesday it was quoted on the Curb at 17 on small dealings.

The pool which has been operating in Goldwyn on the Curb, and which has once been extended, will expire July 15.

The advertised statement of the Griffith stock offering lists as assets the Griffith studios at Mamaroneck, N. Y., a fifth interest in the United Artists' Corporation, releasing Pickford, Fairbanks, Chaplin and Griffith films.

The issue consists of 125,000 shares of Class A stock of no par which are being offered at this time. A total of $375,000 Class B stock is also authorized under the charter secured in Maryland. A public accountant is quoted as estimating that the gross receipts of pictures sponsored by Griffith for the past 27 months earned $9,000,000. It is estimated that earnings for the next 12 months after Federal taxes will be $1,500,000, or eight times the Class A preferred dividends.

"It is the purpose of the company," says the announcement, "to pay at least $2.50 per annum on Class A stock, beginning Jan. 1, 1920."

The Loew people in making up their budget for the fiscal year found it necessary to issue some more of the stock out of the treasury to meet current needs as the budget called for. However, according to reliable information, Loew, Inc., when making up its budget had $7,000,000 in cash deposits spread over many banks. Against this large balance, however, its future operations called for an immensely larger amount.

NAT FULTON & CO.
Booked by LEW CANTOR OFFICE

RESTRICTIONS STILL ON FOR CANADA

Rules Governing Admission of Foreigners Outlined.

Contrary to a general opinion prevailing in show business, the war time restrictions affecting the entrance of foreigners into Canada have not been removed or modified.

Under no circumstances will citizens of Austria, Germany and Turkey be admitted into Canada, unless they have first American citizenship papers, and a permit from the U. S. allowing them to enter Canada, fixing a time limit for their return to the United States. This was the substance of information given out this week by the Keith offices on receipt of news from Walter Keefe, New York representative for the Pantages Circuit. It is also announced all other foreigners desiring to enter Canada must carry upon their person papers declaring their citizenship. This is directly opposed to the report widely circulated recently that all restrictions were off regarding admission into Canada of citizens of the three countries mentioned.

The new ruling of the Canadian Commission of Immigration came about through the refusal of the Canadian Government to admit Jarrow, the magician. Jarrow was taken off the train at the border a couple of weeks ago while making a journey from the U. S. to Winnipeg and held until he could furnish legal proof of his American citizenship.

In a letter to the Pantages manager at Winnipeg, Thomas Gelly, the Canadian Commissioner called attention to the fact that his inspectors at the border were complaining that in most instances theatrical performers, when billing out sleeping car form 23, state they are American citizens. Form 23 is a declaration of the nativity and citizenship every person entering Canada has to fill out before being permitted to enter the Dominion.

The inspectors assert in many instances performers claiming to be Americans are only first paper men. This does not count.

DAYLIGHT SAVING.

In Chicago and Pittsburgh as Well as New York.

Though it was not made generally known a number of cities in the central west joined New York and went on the daylight saving basis starting the first of July. Chicago and Pittsburgh were the principal "converts."

This makes for a change in Chicago time which is important for acts making jumps, since the difference in time from New York is but one hour, as in the autumn and winter.

Prior to Chicago going on a daylight saving basis, the difference was two hours.

JUDGMENT FOR RING.

Michael Rosenthal & Son, jewellers were awarded a judgment of $2,000 last week by a jury in Sheriff Knott's office, New York, against Blossom Seeley and Rube Marquard. The award followed an action brought several months ago before Justice O'Dwyer in the Municipal Court. The defendants failed to appear. The amount represents a diamond ring claimed to have been purchased by the defendants. Since the action started Marquard and Miss Seeley have been divorced.

N. V. C.'s. CONVENTIONS

At the invitation of the National Vaudeville Circuit, the New England theatre managers will congregate in convention at the Hotel Touraine, Boston, July 21, for the purpose of formulating plans and completing arrangements for N. V. C. franchises. Ray Leason and Zack Harris, the newly organized circuit's executives will preside at the meeting.

The following week a similar convention will be held in Pittsburg.

FOSTER BALL'S NEW PARTNER.

Foster Ball, rehearsing Frank Bacon's role in "Lightnin'," No. 2 Co., to go on tour this fall has withdrawn, following a difference with John Golden as to how the part should be played. Ball, who was formerly of Foster Ball and Ford West in vaudeville, will return to that field with a new partner, Larry Francis, shortly. The team will offer a new rube comedy dramatic sketch by John J. McGowan.

ASHER WITH LOEW.

Their New Chicago Loop House Probably for Pictures.

The report printed several weeks ago that the Asher theatres in Chicago would enter the office of Marcus Loew next season has been verified through the Loew office. The Asher brothers' Chateau is now being supplied through the Pantages office and will continue until fall, when the bookings will be included with the Loew books. By that time it is expected the new Asher house building in the Englewood section of Chicago will be ready.

It was figured the new Asher theatre for the Loop might be considered opposition to the Jones, Linick and Schaeffer Loop theatres, the Rialto and McVicker's, both supplied through Loew. The Asher Loop theatre probably will be used for pictures.

SONGWRITER'S SUIT FOR ALIENATION

Silvers Seeks $100,000 From President of Steel Company.

Louis Silvers, songwriter and musical director, instituted a $100,000 alienation of affections damage suit against Maximilian Karminski, president of the Steel Products Export Co., this week in the Supreme Court, charging the plaintiff with having dishonorably stepped in between him (Silvers) and his wife, known professionally as Betty Pierce. Karminski is also named in a divorce action begun by Silvers against Miss Pierce.

No defense has been filed.

Julius Kendler and Monroe M. Goldstein represent the plaintiff in both actions.

BERT LEVEY DUE HERE.

Popular Coast Manager and Agent Coming East, First Stopping at Chicago.

San Francisco, July 14.

If Bert Levey does not alter his plans he will shortly leave for the East, to make his first visit on the Atlantic seaboard in many years. En route Mr. Levey may stop off at Chicago.

Levey, most popular on the coast among all classes of show people, has been coming forward at an amazing pace the past couple of years. He suffered during the theatrical decline here a few seasons ago, when he was operating a string of his own vaudeville theatres. With the slump ended Levey picked right up again, and has added many outside bookings of late to his list.

MISS JARDON'S RETURN.

Reported Salary $1,250 Weekly in "Brevities."

Dorothy Jardon will return to the legitimate in the fall, having been secured by George and Rufus Le Maire for their "Broadway Brevities," which opens out of town late next month and is due to arrive at the Lyric Labor Day. Miss Jardon is to be the featured player, although Bert Williams will also be named in the billing.

Miss Jardon stepped from vaudeville into grand opera recently, joining the Chicago Opera Association. Some months ago she left the Windy City organization after differences, saying she would devote herself to the concert platform.

Miss Jardon's salary for "Brevities" is quoted at over $1,250 weekly.

LOEW'S BUFFALO STATE.

Can Dispossess and Proceed to Build.

Buffalo, July 14.

By a decision handed down in City Court Saturday, the Loew's Buffalo Theatre Corp. may dispossess the Gable Clothes Shop and other subtenants from holding the buildings on the site of the new Loew State.

This holding removes the last obstacle and construction of the theatre will now be reached. Practically all of the old buildings on the site have already been razed.

The Gable Co., holding under a ten-year lease, claimed it could not be put out and that Loew was not entitled to possession until 1925.

The court held otherwise and immediate vacating of the property will be ordered.

NEW YORK STATE FAIR TAKING ON CARNIVAL

Ferraris' Shows Midway Attraction at Syracuse.

Syracuse, N. Y., July 14.

Assurance the New York State Fair to be held here Sept. 13-18, will not be minus a midway came today when the State Fair Commission through Secretary Dan Ackerman, Jr., announced the signing of a contract for Joseph Ferraris' Empire Shows.

Before the shows arrive they will be censored by the commission. Mr. Ackerman stated nothing but 100 per cent. clean amusement will be tolerated. Central New York is a carnival battle ground in more ways than one. Three or four organizations are debating the territory; in addition the Civic League is conducting a rapid campaign to drive out carnivals of all descriptions, the League's explanation indicting all as immoral.

At Binghamton, the League secured the closing of one show, while at Hornell, the authorities put the lid on an oriental dancer who got by in this city during the engagement of the Lagron Shows.

SIGN IN FIVE DAYS

Time Limit Notice Sent Agents by Keith Office

The Keith office has sent notice regarding the signing of contracts and their return within a specified five days limit to all booking representatives.

The notice reads:

"Contracts delivered to representatives of acts for signature must be signed and returned within five days. If not returned, the undersigned will issue and send new contracts to the act, eliminating the representatives name therefrom. Inability to return the contracts within the specified time must be reported immediately to Mr. Hodgdon or Mr. Hennessy.

Keith Vaudeville Exchange.

ONLY "LOEW" TO CLOSE.

Garrick, St. Louis, Too Small to Show Profit.

St. Louis, July 14.

The Garrick, which has been running Loew vaudeville, will close on Saturday. It has not been decided whether it will reopen in the fall despite the fact that the new Loew house building is not expected to be ready before late next season.

The Garrick is a small house, and since taken over by Loew last season has been used mostly for the breaking of jumps, since the limited capacity precluded profits. It is the only theatre on the Loew string which will close this summer.

PANTAGES GIRL ACT

So Successful He May Do Others of the Same Sort.

San Francisco, July 14.

The success achieved by "Broadway Follies" the big girl act assembled by Alexander Pantages will probably result in Pantages venturing further in producing girl acts for stock in conjunction with his vaudeville in other houses along the coast.

No public announcement has been made of this policy but it is very probable according to information from reliable sources.

WESTERNER'S NEW ACTS

Morris Greenwald and Lew Herman, the Chicago producers who recently moved to New York from Chicago are readying two new acts, to be the producers' first new offerings since establishing here.

They are "Styles and Smiles" and "Love and Laughter." Both acts are of the song and dance revue type and both employ five persons.

NORAH BAYES' TEN WEEKS.

Norah Bayes was booked for a 10 weeks' tour of the Keith houses following her return to vaudeville at the Palace last week. Jenie Jacobs arranged the bookings, which will keep Miss Bayes busy in vaudeville until she starts rehearsals for a new musical show she will star in next season.

Rialto, St. Louis, Closing.

The Rialto, St. Louis (Orpheum Circuit), closes Saturday for July and August.

FARE AND $35,000 TO PLAY IN CHINA

Offer Made Palace Orchestra for a Year.

San Francisco, July 14.

The Rose Room orchestra of the Palace Hotel directed by C. H. Seiger received an offer for a year's engagement to play in Shanghai, China.

The offer came in a letter from L. Ladow, general manager of the Carlton Cafe in the Oriental city who would pay transportation both ways and all expenses while in China together with $35,000 in gold for a year's contract, the orchestra to play nightly.

Seiger turned down the offer.

OPERA VS. JAZZ.

Effective Act Really a Song Plug Is Held Over.

San Francisco, July 14.

A novel act in four scenes titled "Grand Opera vs Jazz" was presented most effectively last week at the California.

Mort Harris, western manager for Waterson, Berlin & Snyder in cooperation with Jack Partington wrote lyrics for a neat prolog which introduced the act that consisted of jazz and operatic songsters.

The offering which in reality was a song plug has been held over another week.

RAIN ENDS SUMMER RUN.

San Francisco, July 14.

The Berkowitz-Brandon musical comedy company which terminated a scheduled summer run at Oak Park, Portland, Ore, last week on account of unseasonable rains, opened for a brief engagement at Astoria this week which will be followed by a stock engagement at Tacoma.

KLOPOT REPORTED SUICIDE.

San Francisco, July 14.

According to report reaching here Charles Klopot formerly identified with the management of stock musical comedy shows and who recently organized a colored minstrel troupe committed suicide at Long Beach, Cal., last week.

"BOOTLEGGERS" CLOSES.

San Francisco, July 14.

"The Bootleggers" which opened a northern tour June 21 closed at Spokane July 4 owing to poor business.

PEARL GILMAN BACK ON STAGE

San Francisco, July 14.

Pearl Gilman has returned to vaudeville as a single act after an absence of two years spent in study of voice culture.

LYCEUM CLOSED

San Francisco, July 14.

The Lyceum on the old site of the Bella Union closed last week.

The Lyceum was lately devoted to girlie shows at popular prices.

LOEW'S HIPPODROME.

San Francisco, July 14.

The Hippodrome had an average bill without any special feature.

Fox Benson and Co. opened with routine comedy talk, acrobatic dancing straight and comedy tumbling was received with unusual enthusiasm.

Dordon Duo, a mixed team with straight singing in which the woman's operatic arias won only the real applause of a mediocre routine that passed quietly.

Igen Stanton and Co. is a comedy sketch entitled "Money and Matrimony" with Stanton as a veteran of '61, secured laughs with comedy lines that gets over because of his character, although it contains good punch. It finished with big applause.

Brewster, a bull pup next to closing, proved highly entertaining and well trained.

"Cheer Up" closed only fair, the abbreviated tableau being the usual average with one man and five girls.

Jack Josephs.

JACK GARDNER SIGNS

Louise Dresser May Appear in "Merry Wives."

San Francisco, July 14.

Jack Gardner and Louise Dresser will conclude their Orpheum tour at Los Angeles Aug. 14. After a rest at their new home in Glendale near Los Angeles Jack Gardner will start on the first feature picture for Richards & Flynn who have Gardner under contract to make 12 feature productions.

Miss Dresser will also remain on the coast and at present is considering producing the "Merry Wives of Windsor" with Tom Wise at the Berkeley stadium.

WESTERN ORPHEUM'S WAR ON SCALPERS

Hot Attack Promised by Manager Chas. Bray.

San Francisco, July 14.

Chas. Bray, western manager of the Orpheum circuit, has launched a strong offensive to eliminate ticket scalpers who have held a rooted hold on the choice seats at the Orpheum for many years.

Mr. Bray expresses his intention to exert every effort to bring scalping of Orpheum tickets to an end.

ORPHEUM.

San Francisco, July 14.

The Orpheum, without any startling or pretentious feature, provided plenty of good entertainment with comedy and songs in the foreground, the big hits coming from the smaller billed turns.

Louise Dresser with Jack Gardner and Elsa Ryan divided the top billing. Miss Dresser and Mr. Gardner appeared sixth, the customary headline spot, beginning with a single word conversation, and going into an alphabetical number followed by individual specialties. The dignified team finished to big applause calling for many curtains with a medley of old time songs identified with them.

Elsa Ryan scored a big success with a most suitable vehicle which holds interest. It contains exceedingly good comedy lines throughout and is full of punch. Rodney Ranous was excellent in support.

Harrison Greene and Katherine Parker in black and tan were next to closing, registering a comedy hit with "At the Depot," filled with continuous laugh getting material of funny business and snappy remarks. Miss Parker displayed excellent voice and dance ability, making a dandy straight for Greene's clever black facing, nearly stopping the show.

Palo and Palet in Pierrot costume start with accordions finishing with the youngest man playing various musical instruments accompanied by partner on combination horn, which stopped the show in second position.

"Kiss Me" repeated only fair, receiving some laughs but not much applause not finish. Margaret Evans could easily share the billing along with the other principals.

Anita Diaz Monkeys opened nicely, the barrel juggling and ring work of the monks receiving applause.

Novelty Clintons provided good novelty in closing position with the high kicking and scientific jumping of Mr. Clinton getting a heavy reward.

Clara Morton had bottom billing proved a big favorite, scoring nicely with good comedy song routine, and getting the usual big returns for dance at the piano.

Jack Josephs.

PANTAGES.

San Francisco, July 14.

"Pantages Broadway Follies" with girl numbers changed around somewhat, and a different sketch by Ardath entitled "Hiram" continues drawing big business. The second week Fanny Simpson and Earl Dean of a regular road show were injected into the big act with good results and Ardath's rural sketch with gags and jokes got screams. Miss Simpson, by the way, says she is a sister-in-law of Gov. Cox.

Arthur De Voy and Company offered "The Peacemaker." The comedy sketch in an attractive setting secured laughs, but only light applause at finale.

Basil and Allen, a wop and straight with recruiting talk, went over big.

Rosa Valayda received genuine applause for excellent voice. She displayed good song routine and double voice singing.

Adonis and Co. made an attractive opener.

Jack Josephs.

FRISCO NOTES.

San Francisco, July 14.

B. Irvan Lincoln replaced Howard MacCullough as manager of the New Bostonians now playing a summer season at the Columbia theatre.

Vilma Steck played a two weeks' special engagement at the Columbia, Oakland, prior to opening with the Del S. Lawrence company at the Majestic in this city this week.

Kenneth Dailey returned from the East last week.

Louis Pferman is the new property man at the Orpheum. Herb Dougherty retired from the position of head usher last week.

Henry George Lorenz, formerly known as Dr. Lorenz the hypnotist in vaudeville, is now publishing a vest pocket theatre directory here.

Rainbow Lane, at the Fairmont Hotel, has discontinued entertainment until September when it will resume the revue features.

Will and Linda Newman will sail from Australia July 21 arriving here Aug. 9.

Eugene P. Roth, of the California theatre, left last week for a trip to Alaska.

Al Bernstein, general manager for Fanchon and Marco, stopped over here enroute to Los Angeles to confer with Jean Havez relative to the new Fanchon and Marco revue "Alley Up" which will open at the Curran August 15.

Cole and Denahy, who have been vacationing out this way for several months, were added to "Frivolities" at the Casino last week.

Jeffries Co. at Santa Maria.

San Francisco, July 14.

The Jeffries musical comedy company, having 15 people and playing at 50 cents top, opened at Santa Maria last week. Ford and Cunningham are with it.

CHATEAU, CHICAGO.

Chicago, July 14.

This is the one vaudeville house in the city that was affected by the musicians' strike, and that because it is still classed as a picture house on Ascher Brothers' books. But because they didn't have real musicians down in the pit doesn't mean that they were without music. Heus, Manager Charles Menning saw they got some.

As nearly as possible the show was a musical revue, but even the boys in red tights that began the frolic, the Winton Brothers, had regular waltz music to work to, and "Ebenezer," the bucking mule, that closed, had a dreamy Hawaiian melody keeping time with his flying heels. When the colored boys, who attempted to ride, took a slap at the stage there was no ambitious drummer to "catch the bumps," but the mule didn't seem to miss them much and the colored boys found the stage just as hard as usual. The music for these acts was conducted by Harry Beaumont, Ascher Brothers' general manager, and played on a Victrola. The arranging consisted in sorting out the records, and about all of the conducting necessary was to keep the machine wound up and change needles occasionally.

It might have been expected that the lack of an orchestra would make the show run dead and quietly, however, quite the reverse was true. There was plenty of life and action, the acts went as well as they could ever hope to go, and the audience was particularly cheerful and good natured. This was undoubtedly due largely to the arrangement of the show, and the willingness of the performers to make the best of a difficult situation. Musical acts were the rule. Jimmy O'Niel, local manager of the Pantages office, who books the house, kept on the jump all last week locating acts with pianos or musical instruments in them to put the show across as well as possible without an orchestra.

The Winton Brothers, hand balancers, have a beautiful act that earned deserved appreciation. The boys work upstage back of a picture frame effect in their drop, which frames the picture posing and hand balancing they do. Izetta held the No. 2 spot with her accordion playing, and blues song numbers. Izetta went well until her song numbers, after that she went better. Mlle. Rhea was very much liked in a beautiful dance revue that is as much song and music as it is dance. Renard and Jordan was the only act on the bill that had marked difficulty without the music, but despite that fact got along in great style. The comedy in the act overcame the hard work they had with their songs and the Jew comedian even managed to get enough laughs out of the songs to make the absence of the orchestra very much less noticeable.

Myrtle Mason and company slammed out a clean hit. Miss Mason has almost a man's voice and handles it perfectly for comedy, keeps most of the audience guessing about her sex until it is all over. The pianist in the act contributes to its merit also. He plays like a fiend and helps Miss Mason get laughs. "Ebenezer" closed the show and a great act for the spot.

STATE-LAKE, CHICAGO

Chicago, July 14.

Two new acts, one or two just promoted from the minor wheels, and some old enough to go back to the archives, make a bill that has all Grover Alexander ever had—changes of speed, a variety of curves, big league delivery and three in succession over the plate.

The new ones are Emma Haig and Co. and Dewey and Rogers, with Al Piantadosi and Bert Walton, new here, and all corkers. "The Love Shop" sends Eddie Vogt, the elongated eccentric, to bat in place of Andrew Tombes, scoring a Texas League just outside the infield, but produces a pinch hitter named Harry Ellsworth, who, with a Russian dance, Ruberuthed it clean through the skylight. If there was one bit in the whole program that topped everything else it was the incredible acrobatic yet artistic dancing of Ellsworth.

Milt Collins got plenty of laughs from the proletarians on his Cliff Gordon act, and it might be called Cliff Gordon's act, the apostrophe of the possessive being not misplaced, for he uses not only the late comedian's manners, but his closing gag about wives going on strike and scabs taking their places, and several of his best crackers intact. His start is unpropitious, due to poor taste in comedy anent the origin of the Stars and Stripes, in which he says (and with a German accent!) that in 1776 our soldiers had no ammunition and no ambition, but a woman came along with a red, white and blue petticoat, and when she waved it our soldiers got "ambition," and they have followed the petticoats ever since—rather broad wit on such a delicate subject. Collins got laughs because most of his stuff was punchy hokum; at the last show Monday he did not get enough applause to warrant taking one bow.

Pistel and Johnson (formerly Pistel and Cushing) did the old "Three o'Clock Train" of Rice and Barton almost without revamping; it went just as handsomely as it ever did, which is some. Dee Ho Gray, the cowboy, amused and pleased. Anthony, with a couple of whistled numbers followed by accordionisms, dressed Libonti, just so-so. Hart and Dymond, billed, were replaced by Two Kawanas, a local Jap balancing and human Risley turn, all right for the spot.

Supported by Bert Walton, Piantadosi, creator of a score of historic songhits, got away and over to a biffbang success. Walton is an extraordinary seller of ballads, which he bingles across with fire, emphasis, poise and power. He also takes a hand at comedy, racqueting some nifties against the dry delivery of Piantadosi, and he tells one story that runs two minutes and has them laughing for half a minute. An opening song is about how to write a song, only fair; a new ballad of Piantadosi's, sung by Walton and pianoed by the composer, "I'm Learning How to Be Happy by Learning How to Forget" or the like, goes big, mostly because of Walton's handling. Then the not-to-be-shelved medley—and a Piantadosi medley is sure fire. That makes the finish strong. Piantadosi reveals a sort of Irvin Cobb personality in grouchy humor, and is beautifully at home. The act is good enough for any bill in anybody's theatre. Business, over capacity.

Lait.

INCORPORATIONS.

Highland Villa Corp., Highland Falls, N. Y.; hotel and motion pictures, $40,000; J. P. Dunn, O. B. Linder, J. A. Stansell, West Point.

Hyperion Pictures Corp., $1,000,000; George H. Wiley, Walter R. Hall, New York, and Paul F. Maschke, Brooklyn.

Reliable Enterprise Corp., Manhattan; motion pictures, $20,000; A. Fleischmann, A. Schwenberger, H. Somogyi, 562 West 148th Street.

Glenarden Amusement Co., $50,000; M. I. Hosty, M. C. Kelly, S. L. Mackey, Wilmington, Del.

Harry Levey Service Corp., $140,000; to produce, distribute and exhibit motion pictures.

CAPITAL INCREASES.

Sheridan Theatre Co., Syracuse; 2,000 shares preferred stock, $100 each; 9,000 common no par value; active capital $345,000.

Altro Amusement Co., Albany, $4,800 to $45,000.

Mecca Pictures Corp., $1,000,000; William F. O'Keefe, George G. Steigler, E. E. Aberle, Wilmington, Del.

MARRIAGES.

Patricia O'Dare to Frank "Slim" Kellam (vaudeville), at St. Johns Catholic Church, by the Rev. Father Clooney, July 3, "Sir" James Dwyer and Gertrude O'Dare in attendance.

Elton Crandall, at Auburn, N. Y., to Mazie Marks, non-professional. Mr. Crandall is a musician. His bride is the daughter of R. W. Marks (Marks Brothers' Attractions).

BIRTHS.

To Mr. and Mrs. Henry Lowry (Lowry and Kathryn) at St. John's Hospital, Brooklyn, a son. Mr. Lowry is in vaudeville with Harry Sauber's "What Love Will Do."

Mr. and Mrs. Bert B. Mevillo, July 9, at New York Nursery and Child's Hospital, son. The father is with "Buddies."

Mr. and Mrs. Harry Carlin, July 12, at their home in Brooklyn, N. Y., a son.

APPEAL ON "DARDANELLA"

An appeal was made last week by Nathan Burkan to dissolve the permanent injunction restraining McCarthy & Fisher (Fred Fisher, Inc.) from disbursing any of the monies secured through the sale of "Dardenella," the injunction hinging on the suits pending against the publisher by the authors of the number. The appeal cannot be heard until October, when the Appellate Division of the Supreme Court convenes.

The restraining order itself has nothing to do with the main issue of the case. The Fisher firm has opened a separate account for "Dardenella" receipts. It was the purpose of the publisher to provide a bond covering any possible award by the courts as a substitute for the injunction order.

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LOSES OWN SONGS.

Karl Gardner Caps His Hard Luck Streak.

Chicago, July 14.

During the 60 years of his theatrical career, Charles K. (Karl) Gardner, at one time one of the most widely known and successful singers in the country, has become very much accustomed to misfortune. He has made and lost fortunes, but last week came the crowning blow to his hopes, when he lost a portfolio containing five musical arrangements of the old songs he used to sing.

In the old days Karl was joint owner of the old Olympic theatre, then the Metropolitan opera house. He is at present doorman at that same theatre. As he doesn't make a very fat salary at that post, he has been accustomed to sing his old successes at lodges and clubs. Last week he had made arrangements to sing for a club at Wessel's Hall, when he lost his portfolio containing the songs on a street car.

One of the dailies ran a long story explaining the situation in an attempt to recover the lost songs.

ACTORS' YACHT CLUB.

At Colony in Muskegon, Affiliated with Big Ones.

Chicago, July 14.

The Actors' Colony Yacht Club of Muskegon, Mich., held its annual election last week and elected "Mush" Rawls (Rawls and Von Kauffman) commodore for the coming year.

Great strides have been made and vast improvements in this actors' colony since the new commodore has taken office. Affiliations have been made with the Columbia Yacht Club of Chicago, making it possible for the colony yacht enthusiasts to enter the national events and hold the races on the local course.

Docking provisions have been made for some of the biggest yachts in the country and an outside dancing veranda, extending entirely around the clubhouse, has been built.

The Actors' Colony Yacht Club at present numbers about 250 members, including some of the best known actors whose homes are in the middle west.

VAUDEVILLE IN GRANITE CITY

Chicago, July 14.

The Rialto, Granite City, Ill., has been taken over by the Lilian Amusement Co. and will play pictures.

The same company operates the local Washington, which will play Association vaudeville.

Louis Landau, Jr., manages both houses.

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WOULDN'T HELP NELLIE.

Cafe Owner Only "Falldown" in Chicago for Revell Fund.

Chicago, July 14.

Considerable surprise is being voiced against Tom Chamales, owner of the Green Mill Cafe, the only man who returned tickets sent out for the local Nellie Revell benefit. He sent back the 10 tickets ($25) with a letter saying he had never heard of Miss Revell.

J. J. Rosenthal, who is being given lone credit, almost, for the success of the venture, received an acknowledgment from Sam H. Harris, general treasurer of the fund, for the check for more than $1,850, couched in terms that made the blunt and blustering old scout say, "Ah, what are they making such a fuss over? Anybody would do that much for a girl like Nellie."

AMERICAN HOSPITAL

Chicago, July 14.

The following cases are reported from the American Hospital: Sam Schiller (Schiller Film Co.) recovered, discharged; Hugh V. O'Connell, formerly of "Twin Beds", recovered. Joseph Hack, accidentally shot by Kittie Gordon, discharged July 5; Maretta Nally, operated on, expects soon to leave for a rest at her home in Missouri before returning to New York; Ruby Wren, daughter of Mrs. Ruby Wren (Two Wrens,) improving; Mrs. Clara Alexander (mother of "Alexander Kids,") operated on July 2, will soon leave hospital; Mrs. Rose Ely (with A. H. Woods) severe operation, progressing rapidly. Treva Dawn recovered from operation, discharged.

HIPPODROME, CHICAGO.

Chicago, July 14.

If anybody could inject life into a crowd, Cooper and Ricardo should be able to do it, but the customers view this act as stolidly and with as little expressed enthusiasm as a bunch of upstate visitors at a picture show. They liked the act—that much was certain after it was all over—and they insisted on more, but during the action there was only an occasional giggle and practically no hands. But the smiles were broad and bland and they were pleasantly entertained, even if they didn't cut loose in showing it.

Frank and Clara LaTour started the show with a comedy juggling act. Mr. LaTour uses a wagonload of prop laughs and stirred up very little action. Gertrude Neuman was No. 2. Miss Neuman is equipped with a powerful voice, a smiling personality and the ability to sing blues with a punch. But Miss Neuman experienced the usual difficulty in this house of getting a helpful response from the audience for her efforts. She worked very much as though she was sorry it was necessary to disturb them, and for the greater part of her act it looked as though the audience accepted her in the same spirit. However, after her blues song things were different, she had them then, had them good and plenty, but by that time she wasn't particularly enthusiastic about her conquest.

Winton Brothers were neat with a beautifully presented hand balancing and posing act back of a drop with a cut-out to represent a picture frame. The act went well. Peters and West, two men, a bass and a tenor singer, went over well. A Swede comedy song by the tenor scored in good style.

Fred Schwartz and Co. have a far fetched sketch that was intended for comedy but came closer to being ridiculous. Then Cooper and Ricardo took a wallop at them and, although not bringing in the laughs as freely as they should have, were the hit of the show. Juliette Dika, a plump and smiling French girl, did very well with popular numbers, French and English. She got most on her closing song, "A Soldier's Dream," a French number also used by Mlle. Nita Jo. "Little Jim," a wrestling bear, closed the performance.

Wilke Buys Girl Act

Chicago, July 14.

The Wilke Amusement Co., a newly organized producing concern last week purchased V. Chandler Smith's "Boarding School Girls," and already have it in rehearsal.

PUBLIC WEDDING OF DANCERS.

Chicago, July 14.

A public wedding will be held Thursday evening at the Green Mill Gardens, when Mlle. Marion and Martinez Randall, Chicago ballroom dancers, are married by Judge Hopkins. Although this is their third solid year in Chicago, the wedding will mark their first appearance at the Green Mill Gardens. They have danced at the Edelweiss, Marigold Gardens, La Salle hotel and several of the other cabarets and cafes during their stay here.

ACTOR HELD UP

Chicago, July 14.

Barry Townsley, a local stock actor, was held up Sunday morning by three bandits and robbed of $65 in cash and two diamond rings valued at $1,000.

Andrus and Miller with Wilke Co.

Chicago, July 14.

Cecil Andrus and Katherine Miller (Andrus and Miller) have signed up with the Wilke Amusement Co. as principals in "Boarding School," which they recently purchased from V. Chandler Smith.

The act, which goes into rehearsal this week, has been routed over the W. V. M. A. time.

PALACE, CHICAGO.

Chicago, July 14.

Here's a show that mighty nearly got stopped before it was started. After Frank and Ethel Carmen chased a lot of prettily colored hoops around the stage while the audience made itself at home, Bartram and Saxton stepped in and gummed up the works right off the bat. These boys have voices, but that isn't all they've got. They are sufficiently supplied with gray matter to insure their using to good advantage the talents nature gave them. The one bad spot in the act is the ballad by the tenor. Just what peculiarity of the mental machinery makes a big, healthy and otherwise intelligent man sing one of these baby songs is a mystery. But despite that sore spot the act went over for a resounding wallop that almost tied up the frolic.

Christie and Bennett had tough going following, but sailed right into them and, with the material at their disposal, worked hard and fast. Rose and Moon were next. Katheryn Moon is a dainty little lady with a dainty little voice and a mop of gleaming blond hair that attracts nearly as much attention as do her shapely limbs and fancy dancing. Leo Rose is really the dancer of this act, but he gets noble assistance from his pretty little partner.

Vernon Stiles received an ovation. The audience simply couldn't get enough of him, and Mr. Stiles worked as hard for them as it was possible to do. For his first encore he allowed the audience to select the class of song they preferred, and when the majority seemed to want an old fashioned number he announced a song the first part of which was in the classic Hebrew and last part in Yiddish. That one did stop the show. Then Stiles asked for another suggestion, which he answered by singing "Million Miles From Nowhere."

Then came Blossom Seeley and her breezy aide-de-camp, Benny Fields. Miss Seeley had matters her own way from the first stroke of the gong. Her jazz numbers had the audience wriggling in their seats and keyed up to as high a pitch as was Miss Seeley herself. At the finish she took five bows and then stopped the onslaught by announcing the act to follow, James Thornton as Uncle Jim, who received a tremendous reception on his appearance. Thornton proves to be still the grand old man of monology and concedes not a whit to the rest of the "beat." The Seven Honey Boy Minstrels closed with their ensemble and solo selections that held most of the customers in their seats.

PLAZA, CHICAGO.

Chicago, July 14.

While high-priced houses are drooping even as the lilies of yester year, Sig Goldman's Plaza, out among the hocks and hokums of West North avenue, is thriving. Friday night two shows were nearly capacity due to superior vaudeville —superior for West North avenue. It chanced that there were several big-time turns "breaking in," and word spread from Goose Island to Little Hell, and the tramps and the label-pasters and the ketchup bottlers hastened to lay the dime (plus war tax) at the feet of art.

The Moratti sisters, burlesque comedy, topped and tore the works down. These [illegible] have been the "class" of Irons & Clamage's shows, and they are spending their brief vacation here in sifting out numbers and effects for next season. The kids looked charming and played with verve and pep, interspersing the pop stuff with harmonic violin numbers that carried from Krenge's to Lyon and Healy's. Encore after encore.

Another transplanted pair were Morrison and Daily, who are here having a new act written, and who booked the night to show before their author. Miss Daily has a Florence Moore personality and more looks; Morrison is a dry wit who corks points across with that cunning which marks the deft comedian from the amateur or miscast clown on sight. They were immediately picked by the lowbrows as of another world, and the afterclaps were as befitted.

A three-people bedroom farce, mid-bill, was horrible. The woman as a nurse tried to keep clean and respectable, but the two men were beyond reporting. The hokum, far from impressing the proletariat, drew sneers where it was sent after cheers. The act is not worthy of the standards of the Plaza, where it costs a dime. *Lait.*

MAJESTIC, CHICAGO.

Chicago, July 14.

This bill should be classified either as small big time or big small time. There are several standard and well-worth acts and there are several which in mid-season would yammer in vain for W. V. M. A. routes. In all it made an uneven entertainment, and at times it wasn't even entertainment—figure that nifty out.

Feitz and Fisher led with comedy and gymnastics. Jed Dooley, before a special drop, did a series of rope-stunts and dances, assisted by a girl not programed. She is probably not mentioned because she does nothing worth a whisper, but she should be mentioned because she looks worth shouting about. Jed and his lallapalooza entertained lightly and wittily and were well liked if not wildly applauded. This is not one of the turns that was out of its sphere.

"Playmates" showed third. In this school act there are five girls and a blushing boy. The girls sing and dance and the youth looks like a violet and plays the fiddle to negative reactions. The girls are, without exception, amateurs. One is remarkably pretty but can do nothing, and two have big voices. Another executes (that goes) Nan Halperin's rag wedding number with great credit to Nan. The finale, with the girls grouped a la high school "tableau" and the mild youth scratching an obligato, was painful. The turn got nothing, which is very rare for juveniles. It deserved just what it got. Hickey Brothers followed in their clown-and-dancer routine, and the comedy mind reading encore, getting laughs and going fair.

Paul McCarthy, a former local, and Elsie Faye, entering as a sketch team, dawdled through ten worthless and hopeless minutes of a comedy in talk which led somewhere, but never got there. Then they did some numbers pretty well. A finish in which Miss Faye is supposed to represent 500 years from now was done without preparation, seemingly, and let them off to embarrassing silence.

Laurel Lee woke up the audience with personality and charms. Laurel might have done the big time the compliment to offer a little new material, which she didn't. With more ballast to her stuff the child would sail to heaven with a Majestic audience making wind for her with hand motions; as it was, she took good laughs and applause and got ahs' and ohs! and other audible approvals. She is first-rate stuff in appearance, talents, individuality and amazing gracefulness of every gesture and mood. She has $2,000,000 worth of eyes—$1,000,000 an eye. They drew heavy interest Monday.

Henrietta Crosman, the dear star, looking quite fresh and still easily able to carry conviction in love scenes, got an ovation coming and going. Her Fiske-like technique stood forth as a welcome variation from the customary hammer-and-tongs technique of sketch actresses in vaudeville. Her one-acter is "Every Half Hour," by Albert Cowles and Roy Briant, a direct little satire on affection which held up to the standards of its star while meeting the vibrations of the average audience.

Elizabeth Murray sang her last season's routine with the important addition of "Don't Do That," an Irish comedy ditty that she did in perfect manner, convulsing things and drawing hearty hands. A tipsy number, too, was 100 per cent. Murrayesque. Miss Murray is as big an artist in the delineation of simple songs of the people in comedy strains as the native stage has developed; she needs no elaborate dressings or settings, she employs no artificial hand-catchers and makes no play for public displays or private sentiments; she is an Irish-Ethiopian-American character songstress, ranking with Yvette Guilbert. The audience thought so, too, apparently. Four Aces, casting act, closed.

Lait.

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CIRCUS CALLS FOR DUMB ACTS BUT FAIRS BEAT THEM TO IT

Big Holes in Under Canvas Programs Due to Acts Leaving to Fulfill Contracts—Hannefords for Hipp—Ringlings Lose Frank's Pigs.

Nearly all the circuses are sending S. O. S. calls to the New York and Chicago agents for dumb acts and getting little action on their requests because the agents have booked pretty much all available material for fairs beginning in September.

Fair dates are still far from filled although the big vaudeville agencies have their wants pretty well supplied. Dumb acts still open are said to be moving up their figures, maintaining that they are entitled to higher pay because of the necessity of carrying large quantities of accessories and properties under the higher railroad rates.

Sells-Floto has asked that a number of turns be sent on to fill up the hole soon to be left by the departure of the Hannefords, due back in New York in time for Hippodrome preparations. The Cordonas are leaving the show for the same reason.

Frank's Pigs is leaving the Ringling show to take up contracts standing when he went out with the tops. Many open-air turns are refusing August time at parks, holding out for better salaries when the shortage hits the fairs.

George Norkoff, the last of the players back from South American shows, was booked from Sept. 1 to November in a few hours after he left the steamer. He played with a native outfit for what he described as a highly profitable season in South and Central American territory where, he says, there is a clean-up awaiting anybody who makes the trip with a small compact merry-go-round or other rides easily packed and transported. Norkoff, who was one of the original Jordan Family of Flyers, is working with his wife, formerly one of the Loretta Twins.

CHORUS "SQUABS" NEEDED.

Burlesque impresarios, as is their wont at this time of the year, are berating the lack of pulchritudinous chorus squabs. Insistent "calls" and all sorts of tempting offers have failed.

The trouble is, from the chorus girl's point of view, they don't pay enough; from the producers they want too much. $30 is the standard figure just now. The choristers are holding out for $35 per week. The matter of sleepers and travel also enters in the figuring.

Girl act producers are also up against it on this angle. The "ponies" simply hate to travel and will not consider doing a Horace Greeley further west than Chicago.

KURTZMAN, H. & B.'S MGR.

Henry Kurtzman, manager of the Gaiety, Pittsburgh (Columbia wheel), for the past ten years, has been appointed general manager of the theatrical interests controlled by the Hyde & Behman Estate, with headquarters in the Aeolian building, New York.

The Hyde & Behman houses are the Star and Garter, Chicago, Gaiety, Pittsburgh; Folly, Olympic, Star and Gayety, Brooklyn.

Daniel Furey, formerly treasurer of the Gaiety, Pittsburgh, will take over Kurtzman's post as manager next season.

CLARA K. LONG'S DIVORCE.

Cincinnati, July 14.

Clara Kemper Long, burlesque actress, who was granted a divorce here from William Long, chair maker of Williamsburg, Ohio, says she found he had married another woman although wedded to her. When she confronted him, he said: "For God's sake, Clara, don't prosecute me. I loved you once."

The actress married Long in October, 1916, and they separated in February, 1917. She was granted a decree on the ground of willful absence.

SCRIBNER BACK.

Sam Scribner returned to his desk in the Columbia offices Monday following four weeks' vacation, most of which was spent at his home town, Brookville, Pa.

THREE ON COLUMBIA FOR ARTHUR PEARSON

Thomas J. Gray Writing Books for All of Them.

The coming season will see three shows on the Columbia wheel for Arthur Pearson as against two last season. All the shows will have entirely new productions and many new faces. His "Step Lively Girls" will feature Don Barclay, who returns to burlesque after several seasons in the legitimate. His support will be Patti Moore, Gene Morgan, Jack Monday, Louise ("Boots") Carlyle, Ben Byron, Swift and Daley and the Wilson-Aubrey Trio.

The "Powder Puff Revue," which takes the place of "Girls a la Carte," will have Johnny Coughlan of last year's organization, Jack Pearl of the "Beauty Trust," Martha Pryor, Leonia Earle, Ben Bard, Florence Talbot and Jess Weiss.

"Hits and Bits" is the third addition to the Pearson offerings and replaces the Peter S. Clark franchise on the wheel. It will have "Sliding" Billy Watson, Charles Ahearn Troupe, Margy Coate, Morrison and Hart, Jay Flippen, Joe Shriner and Gertrude Darling.

Thomas J. Gray is writing the book and lyrics for all three shows, the music coming from Harry Morgan, Herbert Stothard and Arthur Swanstrom.

Larry Ceballos, who recently returned from London, where he put on the dances of several legitimate successes, will stage the numbers for "Step Lively Girls." Victor Hyde will do the dances for "Hits and Bits," and Freddie Nice will be similarly occupied with the "Powder Puff Revue."

RECORDS FALL OFF

Sales of Victor and Columbia Compared.

The fact that the public is inclined to economize even on its amusements is evidenced in the sales of the Victor and Columbia records. The latter brand has now been out two months at the $1 per 10-inch disk scale, while the Victor has religiously adhered to its usual 85c. retail price. As a result the Victor is the more popular seller, although this could not be concluded during the first weeks following the 15c. increase by the Columbia (and all other makes).

Another element enters into this popularity of the Victor. While somehow or other the Columbia is better known to the average layman because of the extensive publicity campaigns in the national periodicals, the record buyer in time discovers the Victor is a smoother playing disk.

This is a conclusion the dealers vouch for in this manner. People usually buy their talking machines in the late fall and early winter to while away the dreary, frigid months melodiously. This fact is attested to by the comparison of sales by seasons. It is during the ensuing winter and spring months they secure a pretty well defined idea just which make of record pleases them most. By now they know there is a favorite brand they would rather patronize above others. While the Columbia is a sterling composition, admittedly, it does not play as smoothly as might be desired on machines other than grafonolas which the Columbia people also market. The Victor, on the other hand, seems to play smoothly and well on every phonograph make no matter how obscure it is comparatively.

SIMONS, BUFFALO MANAGER.

Robert Simons has been appointed manager of the Gaiety, Buffalo (Columbia wheel). Simons was formerly manager of the "Roseland Girls."

REMODELING COLUMBIA

Stores Being Put in in Place of Dressing Rooms.

Following the termination of the run of "Folly Town" and the closing of the Columbia Saturday, work of tearing down the rear end of the 47th St. side of the structure from the ground to the fifth story started Monday. This part of the Columbia has been used heretofore for dressing rooms.

The lower floor of the 47th St. side from the stage door to the entrance of the Columbia Bldg. will be reconstructed into stores. The other four floors now occupied by dressing rooms will be made over into offices. A wing now in course of construction, four stories in height in the rear of the stage on the 7th Avenue side, will house the dressing rooms when the Columbia re-opens. The alterations will cost in the neighborhood of $35,000, and will include re-decorating the interior of the theatre proper.

THAT ZIG ZAG PART.

Clippers Can't Kill it While Wigs Hold Out.

With Don C. Barclay back from London, some one has started a discussion as to who "owns" the stunt of parting the hair zig-zag fashion. Barclay appears to be the first to show the zig-zag in the East when he appeared in the "Bon Tons" several years ago, and he took it along with him when he went into the legitimate. Now that he is returning to burlesque, where he and the hair part will be featured, he insists the idea is his.

Roscoe Ails showed the same style of parting his thatch in vaudeville the past season. According to Arthur Pearson, whose "Step Lively Girls" Barclay has joined, Don has planned to lay in wait for Ails with hair clippers. However, when Barclay was told that a wig could be used with the zig-zag part, his determination to take issue with Ails was less firm.

AL SANDERS IN BURLESQUE.

Prohibition killed Al Sanders' revenue through boosting champagne on an elastic expense account, but it could not injure his humoristic tendencies. After trying many things as substitutes for ordering wine on the firm, Al has now agreed to commede in Jean Bedini's "Peek-a-Boo" show on the Columbia burlesque circuit next season. He will do Jewish in full stage.

Sanders just now is representing Bedini at the Hotel Shelburne, Brighton Beach, where Bedini's revue, with a weekly salary list of $2,400, is appearing on the restaurant floor twice nightly. Al gets a laugh now and then when he thinks of some of the salaries Bedini is paying.

COLUMBIA NEEDS MORE ROOM.

The Columbia Amusement Co. will remove from its quarters on the third floor of the Columbia building between now and August 15, and take over the entire sixth floor of the same building for offices.

The sixth floor offices are now occupied by James E. Cooper, George Belfrage, Lew Talbot, Actor's Fund and others. These will be moved partly to the third floor and other available rooms in the Columbia building.

With the growing interests of the Columbia Amusement Co., additional space is found necessary.

WATSON'S PEOPLE.

Billy Watson's "Parisian Whirl" roster is as follows: Billy Grogan Spencer and Edgar Bixley will comedo with Watson. Ann Armstron, Elsie Lavedeau, Roy Turk, Patsy Ayres, Martini & Sinal comprise the supporting principals. The show will carry a chorus of 20.

NEW BURLESQUE WHEEL.

According to a statement sent out by E. Herbert Carlitz, of Philadelphia, a new burlesque circuit, to be known as the Century Burlesque Wheel, will get under way Sept. 6. The statement says the Century shows will play matinees daily. A dollar top is to be charged at night shows.

BURLESQUE ENGAGEMENTS

Velma Addison has been signed for the soubrette role with the "Monte Carlo Girls."

Bob Bedini, the son of Jean Bedini will go in advance of Lew Talbot's "Lid Lifters" this coming season.

BUYING LEVEY'S INTERESTS WILL GIVE HERK 10 HOUSES

Also Negotiating for Shows on American Wheel Controlled by Former—Biggest Deal Since Columbia and Empire Combined Back in 1914.

Now in course of negotiation and due for consummation by the end of the current week is the biggest deal that has been pulled off in burlesque since the merger of the Empire Circuit with the Columbia wheel six years ago.

The deal now under way calls for the purchase by I. H. Herk of all of the interests of Sam Levey and Levey's associates in the Academy, Buffalo; Empress, Cincinnati; Cadillac, Detroit, and Empire Cleveland.

Included in the Herk purchase are also Levey's two American wheel shows and franchises, "The Beauty Review" and Stone and Pillard show.

For all of the foregoing properties Mr. Herk, who is understood to have several other burlesque men associated with him, will pay $1,-200,000.

With the acquiring of the four theatres mentioned Herk will have a controlling interest in more than 10 houses on the American wheel. Other houses now owned and controlled by Herk are the Englewood and Haymarket, Chicago; Gaiety, Milwaukee; Gaiety, St. Paul, and Gaiety, Minneapolis. Herk also owns half interest in the Park, Indianapolis, and the Academy, Pittsburgh. He is financially interested in two other American wheel houses.

The exact amount gross involved in the deal is stated to be $1,120,000. This amount includes all estimates of properties involved and will net, it is said, to Levey about $250,000. Levey wants to retire from the burlesque field. He has been in it about seven years.

Several burlesque men may become associated with Herk in the deal, through subscriptions. Herk, it is understood, prepared to finance the entire operation. Those subscribing will take comparatively small amounts as against the total. Among the subscribers are Irons and Clamage of Chicago, said to have put their names down for $50,000. Three or four individuals have also subscribed.

Herk, Irons & Clamage and Levey composed of a group that some months ago asked that the direction of the American Wheel, of which all were members, be turned over to active producers of that circuit. Following several conferences in New York, Mr. Herk agreed to accept the presidency of the American Burlesque Association.

In past years up to the present as far as known, Herk has been closely allied theatrically with Herman Fehr of Milwaukee. While Mr. Fehr on the surface pays little attention to the show business (he is a member of Wisconsin's most prominent legal firm) he commands extraordinarily influential connections and if behind Herk on the burlesque transaction could put through anything decided favorably upon.

BURLESQUE BLOOMS IN SECOND CITY

New Shows Framing Up; Haymarket Rejuvenated.

Chicago, July 14.

Chicago is becoming a really important center in the burlesque field, with Thomas E. Beatty, I. H. Herk, and Irons & Clamage producing all of their shows here. Irons & Clamage are comparatively new factors in the burlesque field, but solidly entrenched themselves last year with the "All Jazz Revue," and the business done at their two houses, the Haymarket, Chicago, and the Avenue, Detroit.

This firm announces three shows for the coming season, two on the American Wheel and one on the Columbia. The roster for the Columbia Wheel show, called "Town Scandal," will be of the revue type, featuring George A. Clark, Ethel Shutta, comedienne, Ola Hudson, Babe Hudson, Louise Southern, Charles Fagin, Norman Hanlin, Billy Corcoran and Roy Harvey, with 20 girls. Eddie Edmundson will be manager, and Louis Baer musical director.

"The All Jazz Revue," one of the sensations on the American Wheel last year, will be headed by Lou Powers and the Moretto Sisters. The cast proper will consist of Happy Freyer, Nadine Grey, Pearl Hamilton, Smith and Pullman, and 18 girls. Sam Rider is to be retained as manager and Joe Herdlarka will be musical director.

"Naughty, Naughty," with Walter Brown and Jack Kennard as comedians, and Roy Beverly, Ernie Johnson, Al Foster, Hugh Blodgett, Leona Fox, Mae Hamilton and Louise Stewart, the Four Harmony Boys, and 18 girls comprise the balance of the show. Dave Hammil is the manager and A. D. Mablem musical director.

Warren B. Irons has been kept constantly on the job this summer watching the remodelling of the Haymarket. The firm is spending $50,000 on improvements this year. The entire front of the theatre has been remodelled and the interior of the house repainted and decorated throughout. Also the fourth gallery has been closed, leaving the house now with two balconies, besides the main floor.

GRIFFITH IMPERSONATOR.

An impostor representing himself as D. W. Griffith made his appearance at the Rockwell Hotel, Luzerne, N. Y., a couple of weeks ago. The "ringer," after winning considerable money in a poker game, vamped without the formality of paying a hotel bill.

WATERTOWN HOUSE CHANGES

The Avon, Watertown, N. Y., the remodeled City Opera House, opening with pictures last week, changed its policy to vaudeville Monday, playing five acts booked by Billy Delaney of the Keith office.

JOLSON'S FINAL DECREE

San Francisco, July 14.

Mrs. Henrietta Jolson has secured her final divorce decree, setting at rest all rumors of reconciliation with Al Jolson.

WIFE DIVORCED GUIDO DEIRO.

Guido Deiro was divorced by his wife, she obtaining the decree. They were married three years ago in Redwood, Cal.

The alimony question was settled out of court.

Mrs. John Robinson Recovering

Cincinnati, July 14.

Mrs. John F. Robinson, wife of the circusman, is recovering from an operation performed Monday.

BURLESQUE ENGAGEMENTS.

The cast for Jean Bedini's new "Twinkle Toes" holds the 5 Cry Babies Jazz Band, Shea and Carrol, Henri and Lauri, Harold Whelan, Betty Weber, Xela Madcap, Dick Errol, Dorcas Bros., Al Saunders, with Wash Martin, manager.

Bedini's "Peek-a-Boo": Clark and McCullough, Musical Spillers, 4 Jansleys, Kelso Bros., Peek-a-Boo Trio, Balzan Sisters, Frankie James, May Myers, Ritta Mora, Elsie Huber, with Arthur Harris, manager.

Clyde Miller and Holland and Oden, Jack Singer.

Jazz Rag 5 and Dolly Meden, Hurtig & Seamon.

Tillie Delaney, "Social Follies."

Violet Usher, "Million Dollar Dolls."

Mary McPherson, Pat White.

Irving Russell, "Follies."

May and Arch, Abe Reynolds Revue.

Max Spiegel's "Social Follies," completed as follows: Jules Black, John Quigg, Danny Dale, Sam Howard, William Davis, Herb Glass, Tillie De Laney and Madlyn Worth. Max Quitman will manage the show.

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NOTES.

Wallace Munro has signed to look after the publicity destinies of Edgar McGregor. Mr. Munro was press agenting for John Golden up to last Saturday.

Irving Simon, the Chicago agent, has joined his brother John in New York. He will remain through July.

Garret Cupp is press agent for Jimmy Hussey's forthcoming legitimate revue, called "Tattle Tales."

Nat Morton, formerly with "Peek a Boo," joined the Shelburne Revue this week.

Al Darling, manager of Keith's Royal, N. Y., will leave for two weeks' vacation in the Adirondacks next week.

Harriett Lorraine, while playing in the Harlem O. H., July 1, lost a large diamond from her bracelet. Miss Lorraine is offering a suitable reward for its return by telephoning Riverside 9515, her home phone.

William H. Applegate, assistant manager of B. S. Moss' Jefferson, was transferred to the Flatbush this week, assisting Ed Riley there.

Roscoe Ails, **Midgie Miller**, **Saxi Holtsworth and Jazz Band** have opened at the Hotel Walton, Philadelphia.

Gussie Behmert, stenographer for Sam Fallow, is engaged to be married to Sam Drezler, non-professional.

Howard and Ross have closed their season and are spending the summer at Sherman Lake prior to their departure for England in September, where they go to play a brief tour of the halls.

The team of Natalie and Ferrari have split. Natalie has formed a vaudeville partnership with Sascha Piatov. They will break in a new dancing act this week.

Jules Delmar is now booking the Orpheum, Memphis, formerly booked by Celia Bloom. At the expiration of the summer the house will again be supplied with bills by Miss Bloom through the Interstate office.

John Regay (Regay and Lorraine Sisters), who was recently divorced from Pearl Regay, wishes it known that his address is 1310 Roscoe Boulevard, Chicago, and not Roscoe street, as printed in Variety several weeks ago.

Harry J. Jackson, manager of "The Prince There Was" (Western) last season, is to be back with one of the "Irene" companies next season. At present he is managing the Orpheum Stock Co. at the Orpheum Theatre, Des Moines, which closes July 25.

Herbert Clifton left for London, England, yesterday (Thursday) on the S. S. Olympic for a ten weeks' engagement.

John J. Galvin, manager of Poli's, Wilkes-Barre, returned from a business trip to Los Angeles this week.

The Bijou, Bangor, Me., has closed for the summer. It is scheduled to reopen August 23.

Watson Barratt has resigned as art director for the Shuberts to open his own scenic studio.

John Sinopoulo, owner of the Majestic Theatre, Tulsa, Oklahoma, returned to New York last week following a four months' visit to his birthplace in Greece. Mr. Sinopulo's was accompanied by his wife and stopped off in New York.

Nils Granlund, Loew press agent, has added 72 acres to his summer home near Wickford, Rhode Island. Most of the property purchased is woodland.

FOREIGN FILMS BY BARTER.

Late news from abroad as well as from picture interests in the United States leads to the conviction that the American producer is engaged in an eleventh-hour struggle to forestall the effort of foreign producers toward building in America their own market and distribution machinery. There is, of course, no sufficiently large concern to do this alone, but a pool of overseas producers could finance the project.

The heart of the whole matter is that the overseas producer could (if he sold his own films direct to the American exhibitor via his own production and distribution system) undersell the native American producer in his own market of say 15,000 theatres. Famous Players' own estimate is that there are more than 17,000 picture houses in the United States.

As it stands, the foreigner—British, French, Italian, etc.—has been selling the American rights on his output to the American dealer on terms of the foreigner's depreciated currency.

There is no honey for the foreigner in selling a picture for the United States by way of territorial rights and seeing his picture turned into dollars worth more than twice as much francs as normal. The American dealer has produced nothing by way of sales campaigns that the foreigner could not have done for himself. Suppose the exchange rate of Paris banker bills is 12 francs to the dollar. The normal is 5.18 francs. The French renter has to pay more than twice, the British once and a quarter and the Italian more than four times for American films. This statement is based on quotation in the informal market for the exchange rate that meets every morning at Broad and Wall Streets. Why could not a pool of French producers exercise for itself the function of the American international dealer? It would lay its film down in New York at a cost in francs, and by dealing direct with the exhibitor turn its francs into dollars. In this way he would be in a position of buying francs at the rate of two to one as when dealing with the American dealer. Figuring in the double profit, why cannot the foreign manufacturer as a renter in America engage in murderous price-cutting?

The American scheme at this stage—and it is supported by the facts of recent international film developments—is that the Americans operating in the foreign field seek to bring about an international trade known as "barter," such as one nation taking copper and paying for it in potash or dyestuffs. This has been done since soon after the Armistice. In all the Paris conferences reported in the cables for several weeks of international magnates there is the repetition of the clause of English-German compacts that one nation must receive at least as much film as it delivers to the other. The thing is so persistently a portion of the dealings that it obtrudes. The declaration of the Cleveland film convention that it demanded the free admission of foreign films of merit was a piece of good tactics, amounting to statesmanship. It was a move of the American exhibitor to invite the foreigner to come into the United States as a competitor, presumably on a lower price basis.

Also it was a warning to the American renter that he must go no further in his already extreme rentals for films, and carried what might be construed as acquaintance on the part of the American exhibitor with a trader (the foreign producer) who was ready to undersell. The Americans have been overplaying the subject of "quality." "Quality" is not a note any exhibitor in the Southwestern States, say, supplied by an exchange located in Dallas cares to consider. The film he gets, unless he is one of the big house managers of 1,500 to 2,000, and you can guess how many of them there are, is usually broken and patched to the point of uselessness, is "rainy" and otherwise damaged, not to talk of other discrepancies, such as service, shipping and the like.

Nobody up to date has advanced an argument against another method of international film reciprocity, namely, independent film "barter," the exercise by individual operators of two nationalities of exchange of product of approximately equal value. It would operate thus: The United States Film Corporation makes a five-reeler of a certain quality (or you may make the basis of balancing values cost of production) and markets it in the home territory to the final degree. He cannot sell its rights in any of the belligerent territories, because adverse money exchange rates operate as an actual embargo against the importing of film into France, Belgium, Britain, and, most of all, Germany. Thus the film's foreign rights are practically a dead loss. It is not worth anything at all. Now the United States Film Corporation has to go on producing another picture for marketing in the United States and other territories where there is a market and where a normal money exchange rate exists.

Why not give this film to a French, British or German distributor and take in exchange a film made in any of these countries? This transaction would not involve the loss in exchange to the foreign operator while the American producer would receive a picture capable of being sold for exhibition in America to take the place of the picture he would have to produce in America for America in lieu of a cash price. As a matter of fact, the thing is being done today. So far it is understood a score of pictures have been acquired by an American promoter from France. Negotiations are pending for the same sort of "bartering" with Italian producers. For some reason it does not show why the Rome transaction has been balked or delayed, but it is still under way.

HIGHBROWS.

Highbrows are forever handing out thinly disguised bunk about what they are pleased to describe as great art. If they knew anything about great art they wouldn't be called highbrows, for great art is always simple. It is built on fundamental principles. It is always popular in the end. The only difference between the average popular playwright and the great playwright is that the latter goes deeper into the psychology of his subject. Both are always natural story tellers with keen dramatic sense. In fact, the difference between Samuel Shipman and William Shakespeare is merely a difference of degree, but if Shakespeare had not received from the Earl of Southampton a substantial gift of money, enough to purchase several shares of stock in the Blackfriars theatre before he was 30 years old, the company of which Richard Burbage was the head probably would not have produced "Romeo and Juliet" nor any of the other Shakespearean masterpieces.

If Moliere had not sold his right to upholster the furniture of the King of France to his brother for enough money to found the Illustrious theatre, and if later the king himself had not subsidized with both money and patronage the company of Moliere, there would have been no Moliere comedies. In other words, it is easy to conclude that the two finest dramatic legacies of the modern world were made possible to the race by the subsidy of rich men. While Shakespeare and Moliere entered into commercial rivalry with other theatrical producers of their day, none of their purely commercial rivals either exceeded them in popularity in their own time or have endured to this. The reason is patent, say those who favor a subsidy. No art creation, they continue, can endure whose sole standard of existence is instant public acclaim. Approval of the mass is gained by the charlatan as well as by the master, but for charlatanry the road is shorter and the rewards quicker. Therefore, they conclude, the master cannot live and create without subsidy.

Accepting this as a fact, the rest is up to the American peers of the realm, to the multi-millionaires who have bought wholesale and preserved the art creations of past centuries and done so little for the artists of today. Probably they have done little because they do not appreciate truly good work. What they buy they buy on the say-so of experts. If they felt the need of better contemporary creation they would provide for it. They tried to in the New theatre. If report be true, they are going to try again, less half-heartedly, let us hope.

Let us hope, too, they will not repeat the mistakes made at the New theatre, where policy was shaped by a committee. Committees never work in these premises. The "Saturday Evening Post" is a success because George Horace Lorimer alone determines its policy. The same holds true of all degrees of art, for art is royal and individualistic. It requires an autocratic ruler with unlimited powers. Where committees begin by disagreeing and end by quitting, one man puts things over. The New theatre committee made the mistake when it did delegate power in delegating it to one of its own number. This same wealthy amateur had not enough at stake to put across so hazardous an enterprise. If they are in truth to try again, let them give their confidence to some professional of the theatre, some professional with an amateur's heart, vision, enthusiasm and soul, to whom success means everything, who simply must win to beat the laughter of commercial managers.

TOMMY'S TATTLES

By THOMAS J. GRAY.

Harding's idea of running for President from the back porch of his own home won't be much good unless he has a spotlight put in the back yard.

The platform made up by the new third party seems to "recognize" everything except the fact that they're wasting a lot of time.

Article say's "the hotel situation on to the one-night stand is very derious." Not half as serious as the receipts.

The fact that there will be a lot of revues out next season can be seen by the following announcements:

Splintersville, Ia.—"Knockabout" Tanks, the contortionist playing at the Happy Hour Theater here, announces that next season he will produce his own revue for the large cities. It will be called "Digs and Bends of 1920." Mr. Tanks announces that it will be an annual event if the first one ever opens.

Dogville, Mont.—Lizzie Dizzy, of the Famous Dizzy Sisters—Bessie and Lizzie, "Class, Costumes and Refined Shimmie Dancing," playing here with Dr. Hepp's Medicine Carnival, announces that next season they will have their own Revue, "Powders and Perfumes of 1920." Joe Breeze, "The Cyclone Producer," who originated many new ideas in curtain calls, will stage the show.

Sawdust, N. Y.—Broadway will see something new in Revues this season as Eddie Egg, of Egg, Nogg and Co., appearing at the Gem Picture Palace in "Cards and Magic," will next season produce "Thumps and Bumps of 1920." Mr. Egg will introduce a new idea in scenery, having all of his sets made from mosquito netting and gauze bandage. Broadway can hardly wait.

Razor Blade, Ohio.—Harry Crum, of the Four Crums, announces that this is his last year in the Very Popular Priced Vaudeville houses. Next season he will have his own revue, "The Giddiness of 1920." He promises a new novelty, the revue will not have any chorus girls, the chorus singing being done off stage by talking machines. In this way he will save money on the costumes.

This is about the time of the year you clean out your theatre trunk and throw out all the press clippings you have been showing around all season. Somehow or other they don't seem so important when you are laying off.

Carpentier sailed for France with beccup American money, while his manager hummed, "America I Love You." A lot of the boys who did not go over are just finding out how smart those French fellows are.

Looks as though those songs about "wet" America are going to have about as much effect on the lawmakers as those songs that were going to "stop the war."

The Irish republic seems to get an awful lot of press notices for a country and an idea that some people say is "not."

Can't understand why so few million-dollar movie companies have been announced lately. May be the income tax people started taking the announcements seriously.

The rehearsal calls for next year's shows are now out. The stage money manufacturers are working overtime, and the furniture houses are getting ready for the table scenes.

James C. Morton and Fred Gray worked so hard as clowns at the Light's Circus they were satisfied to let Barnum keep his reputation.

Before the Elwell case is finished it may develop some new vaudeville or picture headliner.

Warren F. Lemon resigned his post as manager of Fox's City Theatre last Saturday, and will assume his new duties "back" with the Jane Cowl show, "Smilin' Through," when it goes on tour. The show is heading west, the first stop being Denver, the reason for the change on Mr. Lemon's part carrying with it an inclination to visit his home town, in Seattle, Wash.

Willard Mack has been booked for a tour in the Keith houses, opening last week at the Hippodrome, Cleveland. He is appearing in a dramatic sketch with the locale laid in the Canadian North woods, portraying a character somewhat similar to that done by him in "Tiger Rose." Frank Evans arranged the vaudeville booking for Mack. The act is due at the Palace in a week or two.

A cable dispatch received early this week advised the associates of Jack Curtis and Max Gordon that they would return from Europe sailing from Havre aboard the La France on Saturday. The agents have been away but three weeks. It is reported that they were much dissatisfied with conditions and elected to cut the trip short.

Plans are being made for the erection of a new amusement park, to be known as Fairy Land, Kansas City. The new amusement resort will cost, according to present estimates, two million dollars, and is being sponsored by a number of leading capitalists. The site for the proposed park is the grounds of the old Evanston Golf Club, which consists of 78 acres.

Don Barclay, the American comedian who has been abroad for some time, returned to New York on the Mauretania about 10 days ago. Before leaving he signed a contract with Albert de Courville to play a season of 40 weeks in England, same to commence any time within the next three years, at the option of the performer.

The old Auditorium theatre in South Bend, Ind., has been refurnished and renamed the Coliseum. On June 22, according to Harry G. Sommers, the manager, Madame Schumann-Heink played there to $3,700 at a $2 top scale. The house seats about 4,000 people.

Mme. Liszniewska, the famous Russian pianist, is spending the months of July and August with Mrs. Mary Mosher Powell at Aurora on Cayuga Lake in the Finger Lakes region. Her students are staying at Wayside Inn, and are using the music rooms at Wallcourt.

Mildred Florence and John Lorenz, who hav been featured with the Blaney Stock Co. for the past two seasons will make their initial vaudeville debut at Keith's Royal, July 12, presenting a comedy playlet "Without References."

William Morris returned to New York Wednesday from Camp Intermission, his Adirondack estate, at Saranac Lake, N. Y., whence he departed directly after his return from Europe June 26.

George Sofransky and Sydney Claire are putting on a new revue at the Marlboro, New York. Twelve choristers and six principals have been signed. It opens within two weeks.

REVELL BENEFIT MOST SUCCESSFUL

Latest Count Showed $21,000 Raised for Her.

The Nellie Revell benefit held at the Cohan & Harris theatre Sunday night proved one of the most successful events of the kind in years. The house was capacity, with the show credited a brilliant one and made up of headliners.

The fund derived for Miss Revell exceeded the quota. Early this week the total was over $21,000, with some returns still to come. This considerable sum came from the sale of tickets, but in greater quantity from individual subscriptions.

The committee has not yet arranged for distribution of the fund. It is possible a similar plan like that for W. R. Sill will be worked out, and if so the money will likely be placed in charge of a trust company. Since Miss Revell is in constant need of medical attendance and will be for some time, the committee may place the entire sum at her disposal.

DOLLYS AND SOCIETY.

English Success Compels New Plan For Comstock's Revue.

As the result of a cable message from the Dolly Sisters saying they would not return to New York in the fall as arranged, the plans for the revue which F. Ray Comstock was to produce, starring them with Harry Fox, have been put awry. Fox, who has been playing vaudeville until the show started rehearsals, appeared more disappointed about the deflection of the Dollys than Mr. Comstock.

The manager had already paid advance royalties on the revue and Jerome Kern was completing the score, while Leon Errol was under contract to stage it. There was some talk this week of producing the show without the Dollys, with Fox and Errol featured along with a "name" actress.

Inside information regarding the sisters' decision to stay in London came out after receipt of their cable. It appears that following the opening in "Jig Saw" at the Hippodrome in mid-June, the Dollys were "taken up" by society folk, and it is believed that is the real reason for them remaining in the English capital. They are credited with having scored a big hit with their dances.

SHOCK TRIXIE WITH BILL.

Miss Friganza Says She Never Got the Goods.

Los Angeles, July 14.

Trixie Friganza who is visiting here received a shock when served with a notice of suit brought against her by William Koeberle, assignee for a local department store. The bill was for clothes alleged to be furnished Miss Friganza from Sept. 1919 to Jan. 1920. It says $1,806 has been paid on an account of $4,083.62.

Miss Friganza claims she never received any of the clothes.

PATRICK DIVORCE STANDS

Kansas City, July 14.

Judge Clarence A. Burney, of the Circuit court, of this city has denied the motion of Mrs. Bessie Fitzpatrick to set aside the decree granted her husband, John B. Fitzpatrick, former manager of the Shubert theatre, here, in March, 1919.

Mrs. Fitzpatrick was in New York when the divorce was granted and claimed she would have been here to contest it had she been notified.

Judge Burney overruled the motion on the ground that the case was long passed and that Mrs. Fitzpatrick was represented at the time by an attorney who took charge of the case through Theodore Van Dorn, Mrs. Fitzpatrick's New York lawyer. The court held that it was no fault of the court that her attorney failed to notify her at the time the case came up.

TRI-STAR "HITCHY KOO" PLAN.

The new "Hitchy-Koo," which C. B. Dillingham will produce under a triple starring arrangement for Raymond Hitchcock, Julia Sanderson, and G. P. Huntley is due for its out of town premiere late next month. The attraction may be kept out of town for a month or more but is due to succeed "The Night Boat" sometime in the fall.

EQUITY BACKS DOWN ON PLAN TO ENFORCE "CLOSED SHOP"

Reversal Came at Meeting With Touring Managers' Association Monday—Two Reasons—First Was Concessions From One Night Men—Second Said to Be Fidelity's Increase.

The Actors' Equity Association at a meeting held Monday afternoon between representatives of the Touring Managers' Association and the A. E. A., backed down on the "closed shop" plan, which the Equity was reported to have intended placing in effect Aug. 1 against all managers who by that date did not hold membership in the Producing Managers' Association. The reversal of the Equity regarding its reported "closed shop" plan for non members of the P. M. A. followed the granting of concessions by the Touring Managers' Association, with respect to conditions governing the one night stand attractions. According to report another very important factor which caused the Equity to back down from its "closed shop" attitude was that the Fidelity is increasing in membership and would be in a position to furnish plenty of people in the event of the Equity having insisted on the "closed shop" provision with the Touring Managers' Association.

The Touring Managers' Association, composed of managers specializing in one night attractions, has held a number of meetings following the session in New York last week of the Central Managers' Association, composed of house managers in the one night territory. In an effort to ameliorate the impossible conditions the Touring Managers conferred with the Actors' Equity Association Monday, the purpose being to effect concessions in the matter of company members. Concessions were granted in a measure but it was discovered that there was a "joker" inserted, as applying to most of the members of the Touring Managers' Association.

There had been no agreement between the newly formed group of managers and the Actors Equity. The former considered themselves as placed in the position of being the "goats" to any regulations which the A. E. A. might make because of the absence of an agreement such as is in force with the Producing Managers' Association, and that led to the touring men forming their own organization. Reports of a plan which would force the closed shop on the smaller companies, whose sponsors were outside the P. M. A., was the capital reason which led to the meeting with the A. E. A.

At Monday's meeting the Touring Managers' committee was informed that the A. E. A. would not invoke the closed shop upon them. The matter of concessions was then taken up. It was agreed to modify the rule on the number of performances constituting a week's work. The limit will be maintained at eight performances, but it will be necessary only that eight shows per week be the average for the season. That is where a show able to play but five or six performances in any one week and the following week ten performances are given the manager is not to pay for two extra performances as required up to now. At the end of the season the number of performances will be totalled, and if a greater number than that which would make an eight per week average have been played the company is paid for such extra performances.

The joker in the agreement is that such provisions apply to shows which do not charge more than $1.50 top. The concession therefore is beneficial to the small Chicago managers and some of the New York touring members, with Gus Hill particularly named. But for offices like Leffler & Bratton, Max and Edwin Phoin, Martin Sampter and Forrester & Murry, there is no advantage, as for the most part their attractions charge $2 top. The increase in scale is a development of the $2.50 top charged on the week stands and was forced with the general lift in costs.

Wednesday the Touring Managers again conferred with A. E. A. officials requesting that the clause limiting the price of admission in order to gain the concessions be eliminated. The A. E. A. accepted the suggestion which was to have been finally acted on by the council before the end of the week.

No mention was made for the cases where a show plays under the maximum of eight performances weekly, it being assumed that should the average for the season be under eight shows per week, no pro rata salary reduction attains.

Another concession made referred to playing during Christmas week. It was decided that if a show laid off no salaries are due, but if played full salaries are to be paid. A similar arrangement for Holy Week was not met with favor by the A. E. A.

Among the bigger producers there is little or no evidence of playing one-nighter territory except where absolutely necessary. Plans of the members of the Touring Managers' Association are still "up in the air," these managers not having any desire to try the road under present conditions. Some lean to cutting attractions to the limit or sending none out at all.

There is a possibility of an agreement being reached with the Central Managers' Association so far as the bigger attractions go. But reports still mount up on the number of stands which will stick to pictures. Last week two of the best stands in Colorado came out for pictures only, with not a chance for attractions for the coming season.

ACTRESS INHERITS.

Katherine Cornell Left Fortune by Relative.

Buffalo, July 14.

An action pending in Supreme Court here brought to light that Katherine Cornell, daughter of Dr. Peter C. Cornell, has fallen heir to a life interest in the estate of a distant relative amounting to over $125,000.

Miss Cornell, who is at present in the lead of the Detroit Bonstelle Co., was with Wm. A. Brady last season.

FLORENCE WHITE DIVORCING.

Justice Burr in the Supreme Court signed an order July 7 granting Florence G. White permission to serve her husband, Percy C. White, a Canadian broker, with a summons in an absolute divorce suit by publication of the complaint in two local daily newspapers. The plaintiff, who is at present with the Ed. Wynn Carnival, names an unknown woman.

The couple were married in September, 1905, and have a 13 year old son, Charles R. White. The defendant is at present located in Ottawa, Canada.

H. J. & F. E. Goldsmith represent the plaintiff.

TOSCANINI'S TOUR.

Signor Toscanini, at one time conductor of the orchestra at the Metropolitan Opera House, has signed to make an American concert tour at the head of his own orchestra, under the management of Loudon Charlton. The Toscanini tour will start early in September and will embrace an itinerary extending from coast to coast.

LEGIT PRODUCTIONS AGAIN FOR NASHVILLE

Traveling Attractions Booked by K. & E. for Next Season.

Nashville, July 14.

Through an arrangement for booking made with Klaw & Erlanger, Tony Sudekum states legitimate attractions will again play Nashville, starting Sept. 15 at the Orpheum. The latter is rather a small house for big shows.

Nashville has had no legit plays since last October when Marcus Loew took over the Vendome for his vaudeville. The lack of shows has been often talked about by the better class of local theatregoers.

The Orpheum is now playing Keith vaudeville, while the Princess is being remodeled. In September it shifts back.

WINS FROM AUTHORS.

Lewis Recovers From Atteridge and Carroll.

Dave Lewis, general manager for Joe Weber, recovered judgment for $183.29 against Harold Atteridge and Harry Carroll this week on breach of contract. Lewis alleged an agreement whereby he was to receive one per cent of the defendants' royalties accruing from "The Little Blue Devil," a Joe Weber production of last year. Lewis promoted the deal under which Atteridge and Carroll were commissioned to write the libretto and score of the show.

The defense was Lewis was not entitled to any interest considering his affiliations with the producer in an executive capacity.

The judgment amount only covers a certain short spell between the premiere of the musical comedy and a few months thereafter. Other royalties have since accrued. The agreement covers the life of the play.

Alfred Beekman, of House, Grossman & Vorhaus, acted for the plaintiff.

STANLEY SHARPE PRODUCING

Stanley Sharpe, until recently manager of the Winter Garden, is to enter the producing field, having secured substantial backing according to reports.

Sharpe has in mind the producing of a musical show for a starter. When he left the Garden he took the "Passing Show of 1920" as far as Chicago and then returned to New York.

ANOTHER MOROSCO.

Manager Claims Third House for Next Season.

In the course of his statement (in the Picture Department of this issue) this week about his new picture ventures on the Pacific Coast, Oliver Morosco said he would be booking a third house in New York next season. He declined to name the connection, but said he had contracted to supply its attractions for ten years.

Mr. Morosco says he will produce 15 plays next season.

SIGNS BILLY KENT.

Billy Kent has been signed by Charles Dillingham for two years. Kent will receive $850 a week the first year with a boost for the second. He will be featured in a new musical show by Dillingham about Jan. 1, 1921.

Between now and that time Kent will be loaned by Dillingham to William Friedlander for whom he will appear in "Pitter Patter," a musicalized version of Willie Collier's "Caught in the Rain."

"Pitter Patter" starts rehearsals Monday.

William B. Friedlander has closed contracts whereby he takes over all rights to "Pitter Patter" from Arthur Klein. The latter was to have produced but Friedlander will sponsor it personally.

Nordstrom-Dixey Separation Suit.

Marie Nordstrom is suing Henry Dixey for a separation and the custody of their 11-year-old daughter.

The case is now in the hands of a referee, appointed by the Supreme Court in Nassau County, Long Island.

WOODS' BAD LUCK WITH MUSICAL SHOWS

Reasons Why "As You Were" Didn't Clean Up.

A. H. Woods, who swore that he was "off" musical shows for life about a year ago and then took it back, is still wondering why he coaxed himself in the musical comedy end of production. Two tries during last season show him to maintain his losing average. His first plunge back into the musical field was with E. Ray Goetz and a downtown business man, the attraction being "As You Were." The piece ran an apparently successful course at the Central, getting $18,000 weekly for the first few months and until recently playing between that figure and $15,000. Though the gross sounded like "important" money, it develops the show did not succeed in lifting its production cost of around $22,000 (small for a musical attraction). The reasons were in the big salaries paid Irene Bordoni and Sam Bernard, plus the unusually high royalties which amounted to 13 per cent. It is claimed the latter item is the why of the show lining up so weakly on the books.

The other show in which Woods is interested is "I'll Say She Does," which recently closed for repairs in Boston. The piece is "in" for $42,000, of which sum $26,000 is production cost, according to a manager close to Mr. Woods. The producers were keenly disappointed in the show reaching the boards minus the direction of Edward Royce. It is claimed that Royce agreed to do the piece but his work with putting on the "Follies" led to his withdrawal.

FARCE BEATS 'POLLYANNA'

List of Shows According to Box Office Merit.

Duluth, July 14.

Reports from the box office at the Orpheum theatre for the current season bring out some remarkable facts regarding the taste of the public, showing that merit alone is no gauge for financial success. "The Unkissed Bride," a farce having the least merit of any production in six weeks, drew the heaviest patronage, while "Pollyanna," the best production of the period, barely paid expenses. These plays were presented by the Orpheum Stock Players, headed by Leona Powers and Minor Watson, and including Lee Sterrett and other leading stock players of the country.

Here are the six plays in the order in which they produced revenue: "The Unkissed Bride," "The Woman in Room 13," "Parlor, Bedroom and Bath," "Dawn o' the Mountains," "A Tailor Made Man" and "Pollyanna."

SUES HUGH GRADY.

Blumberg Wants $25,000 for False Arrest.

Irving Blumberg, clothing manufacturer, of 734 Broadway, has started an action against Hugh Grady, general manager for Arthur Hammerstein, in the Supreme Court asking damages to the extent of $25,000 for false arrest.

The suit is an aftermath to the theft of Grady's car last May. The manufacturer claims Grady caused his arrest on a charge of grand larceny alleging he had stolen the automobile. Blumberg was arraigned before a City Magistrate and held for the Grand Jury, which body declined to find an indictment against him.

At the time of his arrest Blumberg showed a bill of sale for the car and protested he had purchased it in good faith. Later Blumberg gave the police assistance which enabled them to run down the man who sold him the car and it was discovered the latter was the head of a gang of auto thieves.

BILL SILL'S NEW LEG

William R. Sill has secured an automatic leg of the same design used by Sarah Bernhardt. He has gone to Vermont where he will be the guest of Billy B. Van, in one of the latter's cottages, and expects to be able to return to active duty on Broadway in the fall.

Mr. Sill is the third member of his immediate family to suffer the loss of a leg by amputation.

Mrs. Sill and Mrs. Van (formerly Rose Beaumont) accompanied Sill on the trip north in an auto.

TRADESMEN EQUIPPING SHOWS TO EXACT ADVANCE PAYMENTS

Boom Has Made Some of Them Poorer but Wiser—Band Together to Enforce Ruling—Jimmy Hussey Had to Advance Them $25,000.

The Klondike boom in theatricals during the last year left in its wake a number of poorer but wiser tradesmen. According to one studio manager the accessories manufacturers lost upward of $100,000 in the ventures of unattached producers, the accounts running anywhere from a few hundred dollars up to the lion's share of the entire cost of a production.

Not to be caught again, representative costumers, scenic studios, shoemakers, printers and others supplying kindred props, have banded together for their mutual protection and have agreed to a set of terms which exact from producers whose financial credit has not been established a certain percentage of the estimated cost of each item entering into the production.

This is a drastic ruling as compared with the old system of accepting weekly payments from producers after the show opens, which often strung an account out over an entire season. The advent of the new producer and the actor-producer last season, together making the greater part of the musical offerings in 1919-20, subjected the tradesmen to credit risks of large amounts, and in many instances the "bloomers" stung the equipment makers for no inconsiderable sum.

As a result of these "flops," the newcomers this year, regardless of the bankroll behind the ventures, must kick in with a big slice of the costs before the actual work of turning out the scenery and other equipment begins.

Jumping out of vaudeville into the legitimate with his new revue, "Tattle Tales," announced for a Broadway showing late in August, Jimmy Hussey has advanced $25,000 in pre-delivery payments to the various concerns with which he has contracted to equip his new piece. Having no connections in the producing field, Hussey was required to advance a huge hunk of the cost of all the materials he contracted for, the balance to be paid upon delivery and before the opening performance of the new piece.

A large shoemaker says that with the exception of the established producers the newcomer, regardless of who he might be and despite his business connections, the equipment firms would exact protective financial arrangements from every new producer.

"Pay as you go" is to be the slogan this season of the men who supply the productions, whether backed by Wall Street or private capital.

JOE GLICK'S DENIAL

Answering to Leonard L. Vos Burgh's $335 salary claim on breach of contract for services rendered in writing some special music for a camp production last year, Joseph Glick has filed a general denial stating the plaintiff left on his own volition and was not discharged. Glick was associated with George W. Sammis in a number of these camp shows in the fall of 1919.

Sammis has also been sued by Vos Burgh, but a voluntary petition of bankruptcy has resulted in a stay in legal proceedings.

Julius Kendler represents the defendant.

DOROTHY JORDAN IN STADIUM.

At the Stadium of the New York City College, July 30, Dorothy Jordan will make her final concert appearance before joining, according to report, a new musical production being prepared for Broadway.

Miss Jordan will sing at the Stadium as soloist with the New York Symphony Orchestra.

"Lion's Whelp" Under Revision

Harry Neagle, former New York newspaper man, who tried out an English play called "The Lion's Whelp" at Stamford, Conn., last week, has temporarily shelved the piece for considerable revision.

Vera Michelena in Divorce Action

Los Angeles, July 14.

Harry Spingler has filed suit for divorce here against Vera Spingler, professionally Vera Michelena.

Desertion is charged.

MAUDE FULTON'S ESCAPE.

Taken for Insane, But Released. Mistaken Identity.

Los Angeles, July 14.

Maude Fulton Sunday night left her hotel for a cup of tea in a Chinese restaurant. After she was seated a while, thinking over several parts in the "Humming Bird," soon to appear under the Morosco banner, she felt the presence of two men behind her.

"Step outside" said one.

"You'd better come," said another, showing a badge.

"Are you trying to kid me," asked Miss Fulton regaining her voice. The order to go was repeated. Miss Fulton followed to the street.

There she was escorted up the steps of an ambulance, too frightened—she admits it—to protest. "Where's your nurse? Are you married? What's your name? Before she could answer, the ambulance drew closer to the curb. There a distracted elderly woman was waiting impatiently. "Here she is," shouted one of the men triumphantly. The woman peered at Miss Fulton sadly "this girl is not she and she seems to be perfectly sane, said the woman. The two asylum guards or detectives were profuse in apology.

OPPOSE CONCERT BUREAUS

Hotel Men Negotiating to Run Their Own Next Year.

Negotiations are pending now for a deal which will probably revolutionize the entire concert business, insofar as it affects high priced artists playing recitals in the leading hotels. Heretofore this field, in New York, has afforded such managers as R. E. Johnston, Wagner, Ellis and other concert bureaus a great outlet for odd concert dates for artists they have under contract. Morning and afternoon recitals at the Biltmore, Astor, Ritz and other smart hotels have netted huge profits throughout the season, and in each case the bureau has, naturally, added a profit to the fee charged by the artist for an appearance.

One of the most prominent and influential members of the Hotel Men's Association is in New York this week and is in conference with a well-known vocal teacher who has already placed several big artists in the operatic and concert field. It is the intention of this Hotel Men's Association official to enter into an agreement whereby all of the hotels throughout the country will book their artists direct from one bureau in New York, paying a flat sum per year for the service of the bureau and thus eliminate the added fee of the manager and the booking commission as well.

BILLPOSTERS' RESOLUTION.

The International Alliance of Billposters and Billers of the United States and Canada in convention at the Hotel Claridge this week, adopted a resolution calling for unified opposition against the proposal made by Joseph Pennell, the artist, to tax billboards, as advocated by Mr. Pennell at a recent meeting of the American Federation of Arts.

SHOWS IN FRISCO

San Francisco, July 14.

Charlotte Greenwood in "Letty" at the Curran played to a gross of $[illegible] last week and is holding up this week, Monday night drawing $[illegible].

"[illegible]" at the Casino is hovering around an average of $[illegible] for its four weeks' engagement ending this week.

BLANCHE RING ILL.

Her physicians have ordered Blanche Ring to remain at home until recovered from a slight ailment.

COX MEMORIAL HOUSE INTIMATE

Shubert Head of $1,000,000 Theatre Company.

Cincinnati, July 14.

The Shubert-Cox Theatre Co., capitalized at $1,000,000, which plans to build twin playhouses on the site of the old Y. M. C. A. Building at Seventh and Walnut streets, will have as its president, Lee Shubert, while Mrs. Caroline Cox, widow of George B. Cox, theatrical magnate, will be vice-president and Ben Heidingsfeld, secretary-treasurer.

The George B. Cox Theatre is to be a monument of Cox. It is being designed by Herbert J. Krapp, of New York. The house will have but one balcony and will seat only 1,200. It will be considerably smaller than the average theatre, to give it the "intimate" atmosphere. As in the case of many of the newest theatres in the East, stage and audience will be closer together.

NEW RELIEF HOUSE.

Opened by Stage Women's War Relief

The Stage Women's War Relief has announced it will carry on its activities until there remains not a soldier in need of help. The organization has opened another service house at 40 West 44th street. The other house, at 251 Lexington avenue, has been running over a year. At these houses disabled ex-service men studying vocational training obtain room and board at $10 per week. Recreations and pleasant lounging quarters are both furnished generously.

Chrystal Herne is chairman of the committee directing these activities. The organization has dispensed $241,602. It has never had a public drive, but through theatrical people mostly has raised $6,996,678.57.

CONSOLIDATE GUIDES.

Julius Cahn and Gus Hill Combining.

The Julius Cahn and Gus Hill theatrical guides will be consolidated and the first joint issue will be published in September. Neither has issued a new guide in four years.

The new guide will include all data pertaining to picture theatres as well as legitimate and vaudeville. Listed in it will be over 15,000 houses.

As an example of the completeness of the proposed publication there will be listed from St. Louis over 370 theatres.

"LANTERN" MINUS STONE.

Doyle and Dixon to Tour as in "Chin Chin."

"Jack o' Lantern" will be sent on tour again next season with Doyle and Dixon featured, the dancers following Fred Stone as with "Chin Chin." Last season they were with "The Canary." Stone's new show, "Tip Top," will bring him back to Broadway at the Globe in the fall.

"BUDDY" ON BUSINESS.

"Buddy" (that is to say, Wilbur, in our set) Williams sails tomorrow for France on the Rochambeau. "On business," is all you can get out of Williams. The rest is mystery.

However, last winter Williams handled the Anne Morgan special film "Devastated France" in the United States. Before that for five or six years he was one of the principal advance agents for Ringling Bros.' show. So you can write your own ticket.

ELTINGE BACK HOME.

San Francisco, July 14.

Julian Eltinge, who arrived from Australia last week, left for Los Angeles after a few days rest in this city. Eltinge will remain in the southern city until September when he will go east to start rehearsals for a new show.

HOFFMAN'S "BEST POLICY."

Aaron Hoffman has placed a play with Charles Dillingham for production within the next six months.

It is entitled "The Best Policy." Other than that it is a "serious" effort, the nature of the piece is not disclosed.

FIDELITY'S MEMBERSHIP NOW EXTENDING TO ALL GRADES

Claim Made Fidelity Members Can Fill Up Any Cast—This Obliged A. E. A. to Forego "Closed Shop"—More Women Than Men in Fidelity.

The Actors' Fidelity League has broadened its membership to such a wide extent during the last few months the organization is in a position to furnish a complete range of people for casts for the coming season.

When the Fidelity was organized and continuing for some time thereafter it embraced but few of the rank and file, although having numerous stars on its membership rolls. By degrees the class of membership has widened and the league now has many members even in the smaller rep and traveling companies.

The biggest increase has been among the class of players who appear in road companies.

The Fidelity's increase of membership and its ability to furnish all necessary people for a large number of traveling companies is understood to have a decided bearing on the Actors' Equity Association's giving up the idea of a "closed shop" and backing down on the proposition of "all Equity members or none" as far as members of the Touring Managers' Association companies are concerned.

The Fidelity has a larger available list of women than men who are suitable for parts for road shows.

There is a decided shortage of juveniles this season. This applies to the Equity as well as Fidelity and those unattached. The pictures are blamed for the lack of promising juveniles.

LAMBS-GOLDEN MATTER

Golden Insists Upon 100 Per Cent. Club Consent—Lambs Considering Theatre Project

John Golden's proposition calling for the erection of a $600,000 theatre east of the Lambs Club on 44th street, and which the Lambs through an arrangement entered into with Golden were to own and control with Golden allowed tenancy for 10 years on the payment of $42,000 a year taxes, is still in abeyance according to Mr. Golden.

It was reported the committee of 21 appointed by the Lambs to consider the Golden proposition had turned it down at a meeting last Sunday. Golden stated Wednesday this was incorrect and the matter while discussed by the committee Sunday was to come up again shortly.

Golden further stated he would not go into the deal with the Lambs under any circumstances unless 100 per cent. of the membership were in full accord with the plan. There has been a minority of approximately 20 per cent. of the Lambs membership opposed to the theatre building since the subject was announced a couple of weeks ago.

ANTI-KEYES PETITION

Carl Way East With 100 Names Protesting Agency

Chicago, July 14.

Carl Way, a member of the Actors' Equity Association, has left for New York to place before the eastern heads of the organization a petition signed by almost 100 local members, protesting against the methods, the practices and the executives of the theatrical agency operated in the Masonic Temple by J. Marcus Keyes and Ervett Bigelow.

Way states that he did not start and then discontinue a petition directly pointed at Keyes, but adds that it is against the managers of the agency. In its advertising the agency proclaims "under the general supervision of J. Marcus Keyes."

Way indignantly denies that Bigelow and Keyes placed him in the disputed "Poker Ranch" engagement, crediting A. Milo Bennett as his agent.

JOHN H. HAVLIN WEDS.

Cincinnati, July 14.

Declaring Courtship was too strenuous these days, John H. Havlin, manager of the Grand opera house, Monday evening married Mrs. Alice E. Bennett in this city months before the time originally planned for the ceremony. Only her son-in-law and daughter, Mr. and Mrs. Raymond Betts, were present at the wedding, which occurred at the home of Rev. Charles F. Goss, that minister performing the ceremony.

Havlin said he thought a quick marriage would be best.

DIXON'S PLAY IN CHICAGO

Thomas Dixon's "The Man of the People" will have its premiere at Stamford, July 21, for one night, opening Sunday (July 25) at the Princess, Chicago.

The Princess will remain dark for a fortnight prior to the coming of the Dixon piece, "A Little Journey" having closed there last Saturday.

NINE SCAPERS INDICTED.

Chicago, July 14.

Indictments were returned last week before Federal Judge Carpenter against nine theatre ticket brokers in the city.

They are charged with failure to pay the proper war tax to the government and failure to properly stamp tickets.

"ADRIAN" IS MUSICAL

A. Seymour Brown has written the book and lyrics, and Al. Von Tilzer the music for a new piece entitled "Adrian," to be produced early in September by the Kreilberg Producing Co.

"GOLD DIGGERS" STAY.

Two Broadway Seasons Possible—Other Belasco Plans.

"The Gold Diggers" will be continued into the fall at the Lyceum, its business pace during the summer thus far indicating strength which is expected to carry it through two complete seasons on Broadway. For the Fourth of July week, and also last week, considered the dullest weeks in the theatrical year, the piece drew around $14,000 for each week.

This is virtual capacity, the only deflections showing in the gallery. "Gold Diggers" had been consistently beating $15,000 weekly since its premiere. Because of the Lyceum capacity it outranks "Lightnin'" at the Gaiety in business by about $90,000 in gross takings. The latter attraction, however, is approaching two years' continuous run, and is aimed for a third season at the Gaiety.

With the opening of "One," the new Frances Starr vehicle by Edward Knoblauch, which is trying out this week at Atlantic City, the David Belasco string of attractions is "set" for next season. "One" will be berthed at the Belasco theatre, and his other new offering, "Call the Doctor," will start at the Empire late in August.

ILLMANSEE RESIGNS

George Illmansee, financial man and auditor for Comstock and Gest for the past ten years, has resigned and is again embarking on his own in expert accountancy. Mr. Illmansee is regarded as one of the cleverest accountants in theatricals and it is likely that he will continue to accept special work in the Times Square offices. He formerly was with Dillingham and Charles Frohman.

Hill Reviving "Josephine."

"Not Tonight Josephine," a three-act musical show by Frank Kennedy, with music by Ed. Hutchinson, tried out for a couple of weeks toward the end of last season by Gus Hill, will go into rehearsal Aug. 1 and be sent out for another preliminary spin by Hill, with a view to bringing the piece in for a Broadway showing in the fall.

Nesbit in "The Open Book"

The name of the piece in which Evelyn Nesbit is to be starred by Walter Hast next season is "The Open Book," and not "A Daughter of Two Worlds," as reported.

GUARANTEE CONTRACTS LATEST STUNT ON LEGIT BROADWAY

"Seeing Things" Established Precedent—"Come Seven," a Broadhurst Show, on Same Basis Despite House Ownership—Three Openings This Week—"Opportunity" Racing in to Beat Woods' Stock Market Show.

The guaranteeing of theatres by attractions in the dead of summer is the newest stunt on legitimate Broadway. "Seeing Things" establishes the precedent at the Playhouse, an agreement having been signed last week which is designed to keep the piece in that house until the middle of September. The guarantee was made following the passing of ownership of the farce from Wagenhals & Kemper to interests associated with the authors, the latter being set to "make" the show by establishing a run. In close pursuit comes "Come Seven," the first of the new George Broadhurst flock, which opens at the Broadhurst next Monday, with a regular guarantee contract being in force despite the fact that the show and house are of the same management. The explanation is that Mr. Broadhurst will establish a basis for any other attraction which might follow "Come Seven." In other words, he is protecting himself in such a way that the Broadhurst may enjoy the guarantee privileges which last season reaped a harvest for house managements. Actually the first show to guarantee this summer was the "Ed Wynn Carnival," which moved into the Selwyn when no K. & E. house as desirable was open for it.

First to Arrive.

The premiere of "Come Seven" is to be figured as the first show of the season. Regarding its arrival in mid-July and the numerous premieres which dot the month of August, there is divided opinion among managers. One group insists that regardless of when shows are brought in the start of season cannot be dated earlier than September 1. The other group, which appears to be almost a majority, is going ahead on the theory that the matter of seasons no longer counts, except where long run attractions are concerned, and in those cases summer nearly always cuts into business. There is another angle to the early openings, and that is the pressure from booking sources which prefer to get the new offerings in as early as possible, that weeding of the weaker shows can be accomplished more quickly and openings for the second flock of productions be provided.

Holding Off Until August.

Next week gave promise to see another "heat season" entry, W. A. Brady having planned to bring his new show, "Opportunity," into the 48th Street. His purpose was to beat A. H. Woods' "Tomorrow's Price" to Broadway. Both shows deal with the stock market, the latter piece now being current in Chicago. Brady changed his mind Tuesday after advance notices of "Opportunity" were out and decided to wait for another month, meantime recasting his play in part. Last season the same managers ante-dated the season by coming in with murder mystery plays, Brady bringing "At 9:45" in during July and Woods following early in August with "A Voice in the Dark." The change of plan will give "The Storm" a few weeks longer at the 48th Street.

The current week featured three openings, one having been delayed from last week. Monday night the Century Promenade got under way with its two revues, the same evening seeing the debut of George W. Lederer's "The Girl in the Spotlight" at the Knickerbocker. Both attractions were greeted favorably by the reviewers. The third opening slated is "Silks and Satins," the William Rock revue, postponed from Tuesday until Thursday, at the George M. Cohan.

Roof Possibilities.

The Century Promenade (roof) shows great possibility as a money-maker in spite of the theatre's capacity of 600 persons. The scale for the early revue is $3 per person and for the midnight show the scale is $5, with some of the lesser desirable tables at $4. Figuring capacity a nightly gross for both shows could total $4,800, that being exclusive of the cafe feature or "promenade." The latter possesses the finest situation on Central Park West and the open air feature may turn the trick of popularizing the roof with a vista of the park. The early dining feature on the New Amsterdam roof has failed, at least so far as the summer is concerned, which gives the Century roof little opposition. A new nine o'clock revue however will be attempted to attract patronage of early diners at the New Amsterdam soon, a new midnight show also being planned. Flo Ziegfeld expended $60,000 on the roof kitchen.

A feature of the summer season thus far is ability of the 48th street group of theatres to keep open. Four theatres are running out of a total of six for the street, with 42d street only showing a similar number of attractions. There is little doubt that "Irene" at the Vanderbilt is aiding the nearby offerings by its turnaway. "Irene" again beat $17,000 last week, by means of an extra matinee (July 4) and played to standing room on the other nights despite the heat.

"The Night Boat" at the Liberty continues to swing along to fine business, the takings last week beating $20,000. The latter attraction leads all the holdovers in point of gross. "Irene's" seniority lies in its longer run and perhaps the continued demand. The two attractions, however, are not equal in theatres, "The Night Boat" having the greater capacity. The Vanderbilt's limited capacity, therefore, might be considered a reason for the consecutive over-capacity draw. The Dillingham attraction is now beating the business of the newer musical plays, with the exception of the "Follies" and "Cinderella on Broadway."

Current Week's Business.

"The Gold Diggers" showed its class at the Lyceum by registering $14,400 for the first week in July and going close to that figure for last week. The piece is racing to a second season on Broadway with tickets available until late in the fall. "Lightnin'" remains the only contender in the non-musical division and will run right along into a third season at the Gaiety.

The current week opened very badly, a heavy downpour of rain Monday night, followed by a heat wave promising to send the box office this week to the season's lowest limit.

Seven buys are running in the agencies, they being the "Follies," "Cinderella on Broadway," "The Gold Diggers," "The Night Boat," "Scandals of 1920," "Honey Girl" and "Ed Wynn Carnival." Buys for the latter two attractions end this week.

Trade in the cut rates is far from brisk, "Honey Girl" being handed in for last minute sales and easily leading the field. This piece is one of the best liked on Broadway and is "doped" to recover its form next month. Also in cut rates are "Buzzin' Around," "Florodora," "The Storm," "Jane Clegg," "Foot-Loose" and "Seeing Things."

BROCK PEMBERTON PRODUCES

Brock Pemberton is to enter the field of independent producers next season. He was formerly attached to the dramatic staffs of "The World" and "The Times." Lately he was associated in an executive capacity with Arthur Hopkins.

Mr. Pemberton has secured a play by Dolly Byrne, entitled "Enter Madame," which he will present Ag. 16, at the Garrick, with Mme. Gilda Varesi in the principal role.

Frances Anderson has replaced Mae Melvin as leading woman of the Armory Players at Binghamton, N. Y.

PRICES TOO LOW NOW TO KEEP PARKS OPEN

Give Up Idea in Elmira Leaving Only Newark's.

Elmira, N. Y., July 14.

The Elmira Water, Light and Railroad Company, after waiting until this late day for the possibility of securing some sort of an attraction for Rorick's Glen, has finally decided that the theatre will remain vacant during the summer.

The company was ready to make this announcement earlier, but at the last moment a communication was received from New York interests anxious to secure the glen theatre. This prospect did not materialize.

The utilities company, which operates the glen park, is unwilling to offer productions at the glen at the prices which would prevail in this day of the high cost of amusement. It is stated that costuming would cost three and four times as much as it did in years previous, that chorus salaries are doubled, and that the principals would come much higher in proportion.

The only summer park which is giving a satisfactory performance is that at Newark, N. J., and the prices charged range from 75 cents to $1.50. Rorick's Glen has always featured popular prices, and the management is reluctant to change this policy.

A few years ago there were from 10 to 15 parks operating in this section of the country, as against the lone attraction at Newark this season. Alonzo Price, a former Rorick's player, recently attempted to produce summer stock at Hartford, where the prices charged were $1.65. This gives an indication of what prices would be at Rorick's Glen if shows were given there this year. Besides the cost in salaries and costumes and royalties, there is the increased cost of the theatre force, orchestra, etc. Officials of the traction company also state that the extra cars which would be necessary to carry the theatre crowds would not earn the cost of their production.

PRODUCTION ENGAGEMENTS

Coleman Goetz, Wintergarden, Chicago, next week.

Jane Wheatley, "Martinique."

Mabel Withee, "The Rose Girl."

Frank Thomas (A. H. Woods), "As the Clouds Roll By."

Marguerite Finley (Sam Harris), "Honey Girl."

Sydney Greenstreet (H. W. Savage), Mitzi show.

Phoebe Foster (George C. Tyler), "Clarence."

Dolly Morrisey (George Marshall), "The Movie Queen."

Charles J. Lammers for principal comedy roles, State Congress, Chicago.

Jean Tennyson, formerly of the Palais Royal Revue, with "Tattle Tales," the Jimmy Hussey show.

Rollo Thorpe has joined the cast of "Irene."

V. L. Granville, William St. James, William Podmore, "The Romancers."

Mabel Withee (Anselm Goetzl) "The Rose Girl."

Miller and Mack, with "The Music World" (Shuberts).

Joe Browning, with Jimmy Hussey's "Tattle Tales."

Billy Gibson, with Edgar MacGregor's "Dislocated Honeymoon."

Jack Marvin, "Nobody's Fool" (Augustus Pitou).

Winifred Anglin, Jose Rubens (Arthur Byron) "Transplanting Jean."

Vic Casmore (Arthur Hammerstein), "Tickle Me."

Elsie Bartlett, Louis Albion and James Lounsberry (Adolph Klauber), "Scrambled Wives."

Jose Ruben, Donald MacDonald, Norval Keedwell, Fred Tiden, William Williams, Miriam Sears, Dorothy Tierney, Kate Mayhew, Edna Von Bulow, Zola Talma, William Evill, John Mackenzie (Comstock & Gest) "The Checkerboard."

Arthur Geary engaged for new Hippodrome show opening in August.

BACK TO $2 TOP.

Chicago, July 14.

The Illinois housing "The Sweetheart Shop," a big hit, is taking a reactionary step on admission prices. Snipes are being showered all over town announcing $2 top for all performances and Wednesday matinees at $1.50.

The Illinois has been the biggest money-maker in Chicago, this season averaging $15,000 weekly.

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (31st week). Nearly $9,000 last week. Claimed to be considerably better than "Peg o' My Heart" at this time of the year, the latter show running 16 weeks at this house. "Lincoln" may continue into the fall.

"Buzzin' Around," Casino (2d week). Attendance good for first week, but received liberal cut rate support.

"Cinderella on Broadway," Winter Garden (4th week). Has not been accorded praise along the Rialto, but business has been excellent as with other Garden shows.

Ed Wynn's Carnival, Selwyn (15th week). Around $9,000 last week. Has low operating total. Another month to run.

"Famous Mrs. Fair," Miller (30th week). Went to nearly $6,100 last week which means a profit, the house probably discounting rent at this time of the season (pooling). Booking is still indefinite.

"Follies," New Amsterdam (4th week). Leading Broadway's list without question. Figures to run close to capacity for another month. Should, however, leave for the road much earlier than last season.

"Foot-Loose," Little (10th week). Grossed $2,800 last week. On a summer basis this provided a small profit for the house and broke even for the attraction.

"Florodora," Century (15th week). Has surprised by staying powers and with the Century Promenade running (opened Monday) it ought to be safe for balance of the summer. Roof crowds should provide fresh interest in "Florodora" downstairs.

"Girl in the Spotlight," Knickerbocker (1st week). Opened Monday. Drew excellent notices, classing as a hit which should run until winter.

"Gold Diggers," Lyceum (42d week). Seats on sale until December, with indications show has good chance to continue through next season. Averaging better than $14,000 for the dullest weeks of the year, gross not far under capacity.

"Honey Girl," Cohan & Harris (11th week). One of the best liked attractions current. Last week's gross around $11,000 with cut rate aid. Business due to pick up with influx of visitors and might return to normal next month.

"Jane Clegg," Garrick (21st week). Show to stop next week. Arrangement with house permits of no rent if gross falls under certain figure. Company is on co-operative basis.

"Irene," Vanderbilt (35th week). Went to $17,000 again last week with Fourth of July matinee making that possible. Is playing to standee business despite heat.

"Lassie," Nora Bayes (15th week). Extra matinee last week pulled gross up to around $9,500. Rental on house expires July 31, when attraction may be placed in Astor or Central.

"Lightnin'," Gaiety (96th week). Getting its play from the visitors. Is running second only to "The Gold Diggers" among the non-musical shows.

"Night Boat," Liberty (24th week). Better than $20,000 last week with box office the speediest of the holdovers. Is, too, beating the newer musical shows, with exception of the "Follies" and Winter Garden.

"Not So Long Ago," Booth (11th week). Recovered in a measure last week, with takings showing a profit. Is due to be succeeded next month, getting a rating of lasting for the summer.

"Scandals of 1920," Globe (6th week). Affected at the week ends which pulled the gross down to around $13,000 last week.

"Seeing Things," Playhouse (5th week). New management of show plans run until September, having guaranteed house until then. An unusual summer proceeding.

"Silks and Satins," Cohan (1st week). William Rock revue. Premiere postponed from Tuesday until Thursday.

"The Storm," 48th street (42d week). Still getting a profit through pooling with house. Should last out the month, being due to open in Chicago late in August.

ELKS BOOST CHI SHOW BUSINESS

Cool Weather Further Helps Windy City Box Offices.

Chicago, July 14.

In spite of the extremely hot weather, business was good in most of the houses. The Elks' convention bolstered the receipts sufficiently to justify some of the losers in remaining for the extra week. The one bad break of the week was Wednesday, when the Elks held their mammoth parade. There were easily 500,000 spectators, but as the display didn't begin until after 9 o'clock and continued until after 11, the theatres lost rather than won as a result of it.

"Mamma's Affair" at the Cort, which has shown a steady profit despite its extremely expensive cast, is scheduled to close July 31, to make way for "Wedding Bells."

"Three Wise Fools" (Powers, 9th week). $7,300. Slightly better than last week, but not enough to warrant its continuation. Leaving next week.

"Passing Show" (Garrick, 4th week). $16,000. Far from being up to the standard this show has set for itself in previous seasons, though it got great notices.

"Mamma's Affair" (Cort, 6th week). $9,000. Excellent show, doing good business, but with an expensive cast.

"Welcome Stranger" (Cohan's Grand, 39th week). Heavy with age but still doing good business and turning a profit; about $11,300.

"Century Midnight Whirl" (La Salle, 5th and last week). $6,000, with Gertrude Olmsted, the Elks' $100,000 beauty, attracting less business during the convention than was expected of her.

"Sweetheart Shop" (Illinois, 13th week). $12,000. Continuing to maintain its position among the leaders.

"Greenwich Village Follies" (Studebaker, 9th week). $13,400. Got back into its regular money last week with the Elks to assist in the comeback.

"Little Journey" (Princess, 3d and last week). Having strung along on small money since it opened, the $4,000 it got this week started it on the "big journey"—to the storehouse.

INSIDE STUFF

ON LEGIT

A musical show now playing on Broadway had an out-of-town premiere. One of the Broadway bunch was promised his carfare both ways and keep while away if he would go to the opening, remaining there during the show's stay as a "plugger." His sole duty was to applaud, and, as far as he knew, he thereby became a one-man claque. After witnessing the first performance the plugger sent word to the show's manager he could not stand it again and to settle his hotel bill—he was on his way back to New York.

The showing of George Broadhurst's new comedy "Come Seven," by Octavus Roy Cohen, at Atlantic City, furnished a surprise to the producer and at the same time chagrined several members of the cast who had accumulated "names" in picture work within the past few years. The show calls for burnt cork for the entire cast. Several patrons called at the Globe box office and demanded their money back, as they had not purchased tickets to see "an old colored show." They were unconvinced until the cast doffed wigs at the finish of the performance.

Arthur Pearson is out of "What's in a Name?" with Al Jones holding about 90 per cent. of that show. The John Murray Anderson corporation has the other ten. Jones and Pearson bought up to 90 per cent. when the show moved to the Lyric. Jones was to take charge of the front with Pearson in charge back stage. The first week at the Lyric brought about some difference of opinion between the two partners and Pearson withdrew. Pearson has 10 per cent. of the "Greenwich Village Follies," now playing in Chicago. When the hot wave hit Chicago the week before the Fourth "The Follies," then playing to $15,000, dropped to $11,000, with everything else in town dying away through the heat. Pearson would have taken a piece of the new "Follies" (Greenwich), but could not obtain as large a slice as he wanted, so left it alone. Jones is accounted a corking business man by those who know him, but they say he is a bit shy on showmanship. His regular business is ticket brokering.

ONE.

Atlantic City, July 14.

There was a compelling interest last evening in the Apollo. The event was David Belasco's production of Edward Knoblauch's new play "One," with Frances Starr in the title role, a dual part of two sisters, to whom Mr. Knoblauch has given one soul to share between them.

One sister lives in New York, the other in London. So finely woven is the unity of soul that only the death of one can complete the perfection of the other. One possesses the spiritual fire and the other the material. It is the latter who finally triumphs, it is the good overcoming the worse.

The play is tempered with a real purpose, a real theme, beautifully conceived, and strangely weak at some points. It is, as always in Belasco plays, magnificently mounted.

Miss Starr, with a role of intellectual interest far above the average, reaches a height of achievement worthy of her many years of study and careful acting of womanly parts.

The girls are twins, and each act shifts into two scenes—one in New York, the other across the ocean. There is love for one and musical aspiration for the other. They are so intimately set together that they are enabled to communicate to each other the finer thoughts of their innermost workings and to know the actual events of each life.

The play is remarkably deep, yet seems to miss at times the high point of greatness. It tries to achieve and just misses. Yet all in all it is one of the distinctions of Mr. Belasco's long producing career.

Schrever.

AS CLOUDS ROLL BY.

Atlantic City, July 14.

Satirical of the less interesting phases of the theatre, pointedly effective of the crass indifference of many critics to the actual values and commercial instincts of the theatre and mellowed with real melodrama, A. H. Woods Monday found the opening of a new vehicle for Irene Fenwick at his new house on the Boardwalk.

The play is by William J. McNally and called "As the Clouds Roll By." There are but three people in the cast, a manager, leading lady and a dramatic critic. The sub-title "comedy-drama" is nearly as evasive as the actual title as to conveying any real instinct of the play's course of action. It is just one of those odd, peculiar compositions that would test the abilities of a class in drama study to classify.

Mr. McNally has built a very difficult heroine—a woman of the stage who determines to overcome the opinions of a critic by posing to him as a native Indian taking refuge in his lodge in the deep woods.

She does so—until discovered and her plot apparently completed. Then the author continues a series of counter plots until the story becomes exceedingly spirited and exciting with its near mysteries and semi-farce.

The theatrical manager was played by Elwood Bostwick with a sneer and a domineering contempt that was close to the author's evident purpose. Frank M. Thomas was the critic, a sophisticated, self-possessed man of over confidence and assurance, but an abiding newspaper instinct.

Miss Fenwick found many parts in her role of the actress of act one, the Indian girl of act two and the discovered plotter of the final events. It is an almost impossible combination that Mr. McNally has created. She fills some of them cleverly—others not at all. There is femininity in some parts of her acting and just acting in others. As a whole, the part is capably, though not largely filled.

The critic has said all the impossible comments seemingly allowable about the actress just raised to stardom. The manager is furious. They contrive a kidnapping scheme to save the play and make it reach the limelight of publicity. The forest cabin of the critic suiting the purpose, the girl goes there previous to his arrival for a vacation.

A forest fire followed by a cloud-burst near upsets her plans and shows her real self—incidentally furnishing a spectacular scenic effect. From then on the play diverts to pure melodrama. Sudden situations produce comedy and the suggestion of a lingerie farce impends for a few moments. To make it a thoroughly true to common play the critic puts his arms around the actress he has defamed and closes the story. *Schrever.*

THE LAZY LADY.

Buffalo, July 14.

"The Lazy Lady," a new three-act comedy by David H. Wallace, had its first presentation on any stage at the Majestic Monday by the Bonstelle Stock. Wallace, formerly press representative for Wm. A. Brady, is now associated with William Harris, Jr. It is heralded as his first play. Nobody who witnessed the premiere seemed to doubt it.

"The Lazy Lady" proved to be a mildly amusing comedy, bordering at times upon farce, and finally degenerating (if you will) in its final moments into pure hokum. In theme and treatment it is somewhat reminiscent of "The Misleading Lady," but without the latter's homely humor, bone-deep characterization, or theatrical effectiveness. It is openly announced the play was written for Grace George and that it has been accepted for production next season by Wm. Brady. If this is so, it will undoubtedly undergo an overhauling. It needs it.

The story has to do with Ralph Churchill, an absent-minded woman-hating young inventor who believes all women are frivolous. Financial embarrassment in the Churchill family necessitates the hasty completion of the inventor's new 16-cylinder motor in record time to save their tottering fortune. Ralph's mechanic and stenographer quit him without notice, holding up the work and making defeat appear inevitable. Then to the rescue comes Claire Arnold, a Southern girl engaged by his family to give Ralph dancing lessons, and whom he has scored as an idler. She offers her assistance which he is forced to accept.

There is a real society villain bent on gaining possession of the new motor and of Claire in the bargain. Ralph's sudden illness necessitates his secretary pro tem taking hold of matters and furnishes the crux of the situation. The alert and resourceful young woman vanquishes the lounge-lizardly villain, drives the motor to the city, makes less than a million for the hero and his family, and converts the woman hater.

There are occasional flashes of wit, but it is a play of situations rather than of dialog. A number of effective scenes are lost in a wilderness of "irrelevant, incompetent and immaterial" underbrush. The story moves by starts and at times ceases locomotion entirely. The last act is almost hopeless.

In its present condition, "The Lazy Lady" appears to be a rather awkward and ungainly creature of somewhat slender physique. It will require more than a spring tonic to render it healthy enough to weather the gaff of Broadway whose wintry blasts have withered many a more robust author's child than this. *Burton.*

LE MAITRE DE SON COEUR.

Paris, July 1.

The Odeon is still carrying on, and has presented another sentimental comedy, three acts by Paul Raynal. It is a charming little story with an unnecessary tragic ending.

Henri and Simon are mates of long standing. The former seems to take a pride in never having been in love and still master of his own heart. This is not exactly the case for he has lost it to his boyhood companion Aline, who is also secretly in love with him. Simon is a suitor for her hand and Henri even pleads his cause, stifling his own passion. Aline suspects this condition and openly proclaims she will only marry Henri. When poor Simon learns this he is broken hearted, accuses his friend of having played him false and then shoots himself. Nicely played by the troupe of the house.

"Le Sentiment de Francine" opens the entertainment: one act by Leon Deutsch, depicting a girl who holds man in horror since the day she was kissed at a ball against her will by an enterprising partner. A young swain patiently paying her court is refused, and he likewise cannot resist kissing the girl before they part. But this fond salute has a contrary effect for she remains a willing prisoner in his arms.

It forms a delightful little curtain raiser, of a category we do not see many in these days. *Kendrew.*

COSI FAN TUTTE.

Paris, July 1.

"They all do the same" is the translation from Italian of the title of Mozart's almost forgotten opera-bouffe in three acts which has been resuscitated at a matinee at the Opera Comique, for the first time in French and which will go into the evening bill next season. The book, or poem, was by Da Ponte, of which Jean Chantavoine has made a French version from the translation of Durdilly. Who collects the author's rights?

This opera, known in English as "The School of Lovers" was not a success when produced in Vienna in 1790 due no doubt to the weakness of the lyrics.

The plot is laid in Naples, two officers making a wager their betrothed wives would be faithful during their absence. They thereupon pretend to leave on a long journey but immediately return disguised, reciprocally courting each other's sweethearts. To their consternation these hitherto incorruptible ladies appear perfectly willing to lend themselves to love making and even accept marriage from the supposed Oriental potentates.

The officers reveal their identity, having lost their bets, nevertheless the women wheedle them to the extent of obtaining a full pardon, and the old but new musical comedy terminates with renewed marriage vows.

The score is naturally splendid, without attaining the high value of "Don Juan," or the "Noces de Figaro." The compositions are the acme of imagination, being appropriately light and airy, quite in the tone of the light plot, yet soaring far above the triviality of the book. Andre Messager ably conducted at the premiere, the production eliciting enthusiasm.

It seems strange that this work of Mozart has not been previously seen by the present generation, as the music is now in the public domaine. *Kendrew.*

MADAME LEBUREAU.

Paris, June 28.

The management of the Gymnase abruptly withdrew "[illegible] a de la voix" (due soon at the Trianon), and mounted a new farce by J. Marsele and Mouezy-Eon. It is a poor change.

The roles of the brisk comedy of feminism, "Mme. Lebureau," are no strangers; there is the giddy dog of a senator, with a divorced couple who separate and become reconciled. Leopold is a state employe, his wife having advanced political ideas for her sex. A senator becomes interested in the little woman which naturally causes jealousy in the heart of Leopold. He flirts with a girl who returns a bag left by his wife in the subway; he is caught in the act and his spouse sues for divorce. She obtains a position in a government office, thanks to the influence of the senator, who has become a platonic friend engaged to marry her. Leopold finds himself in the same department as his former wife, and under her orders.

Leopold weeps when he learns of her forthcoming union with the politician; this melts the divorced woman's heart and they become reconciled.

Moulded in a Palais Royal cast this farce pleased the critics, but it is doubtful if the paying public will afford it the same enthusiastic welcome.

Charlotte Lyses, however, is A 1 as the feminist functionary; Treville, the giant senator, Alerme the repentive husband, and Gabin an amusing valet. But it feels like a summer show. *Kendrew.*

LE CRI DU COEUR.

Paris, July 1.

A sentimental farce by P. Veber and H. de Gorsse forms the bill for the summer season of M. Audier at the Ambigu.

In three acts, as usual, it is the best effort Veber has been connected with for quite a while. It is just a nice little comedy which may please for some weeks.

Regine, a charming young lady, devoted to charitable work as a pastime, finds time to watch over the welfare of her own family circle. She notices Suzanne, her brother's flighty wife, is on the verge of a liaison with Vernon, the celebrated psychological professor at the Sorbonne, and substitutes herself for the rendezvous in the gallant if middle-aged Vernon's flat, to save the honor of the family. When the husband goes on a tour of investigation, being of a suspicious nature, he discovers his sister there, whereas he anticipated his own wife. He is much relieved, but to square the moral side of the situation he insists on the professor of psychology promising to marry the philanthropic girl. But Vernon's sweetheart refuses to be ousted and the piece ends by Regine becoming betrothed to a devoted cousin who has previously accompanied her on charity excursions and who, fortunately for his own peace of mind, suspects the truth of the former intrigue.

Adequately presented and constitutes a pleasant evening's entertainment. *Kendrew.*

PARAITRE.

Paris, July 1.

This four-act piece of Maurice Donnay, produced in 1906, has been revived at the Comedie Francaise, though the troupe of that national theatre is not at present adequate for such society problems. The play is still appropriate, our habits have by no means changed during the war, and many of us born with a desire to live above our situation.

The vice of discontent is the theme of the story. Raidzel is a rich factory owner, married to a timid woman who prefers the charms of her home to the giddy world. But it is not the same with the wife of her brother, Paul Marges, who is extremely pretty, but selfish and conceited. Her main object is to cut a figure, though her husband is not in a position to furnish the funds. She, consequently, becomes the mistress of the rich Raidzel.

Suspecting this intrigue, Paul goes to his sister where his wife is staying, and, having learned the truth, shoots Raidzel, his brother-in-law and his wife's lover.

The craving of the woman to live above her means has thereby brought disaster on all the family. This lesson is told in brilliant style, with witty passages, notwithstanding a futile ending and distasteful denouement.

"Paraitre" ("To Appear") is a subject for reflection."

Kendrew.

THE GIRL IN THE SPOTLIGHT.

Tom Fielding.....John Reinhard
A musician whose great future always keeps just ahead of him, and who shares a Greenwich Village garret with
Bill Wood.....Johnny Dooley
A poet, misfortune's favorite son, and
Ned Brooks.....Richard Pyle
An artist. To their humble abode comes
Max Preuss.....James B. Carson
Who has made in the fur business a fortune, which he has invested in the Frivolity Theatre. Now looking for a popular song which is sung by
Molly Shannon.....Mary Milburn
House-maid at Mrs. Tubgers' lodging house, where the smallest hall-room is occupied by
Frank Marvin.....Ben Forbes
Formerly of the A. E. F., but now just a man out of a job.
Across the court from the garret is Max Preuss's Rehearsal Hall. His company includes
Flora.....Minerva Grey
Clara.....Jessie Lewis
June.....Agnes Patterson
Each of whom hopes to make a conquest of
Watson Tripp.....Hal Skelly
Stage Manager, who is putting on the dances in the new opera, in which the star is
Nina Romaine.....June Elvidge
Leading lady of the Frivolity Theatre, whose most constant admirer is
John Rawlins.....John Hendricks
A Western mine owner.
Of the personnel of Preuss's company, the principal dancers are
[illegible].....Ruby Lewis
[illegible].....Lottie Kent
[illegible].....Lillian Young
And the usual leading ladies of the future are
Ethel.....Flora Chester
Margery.....Jane White
Kitty.....Gertrude Reynolds
Dorothy.....Evelyn Irving
Mabelle.....Helen Clarke
Estelle.....Eleanor Mitchell
[illegible].....Helen Martin
Audrey.....Ann Milburn
Clarice.....Elizabeth Chase
June.....Margaret Kerr
Lola.....Georgia Prentice
Natalie.....Dorothy North
[illegible].....Marguerite Daniels
[illegible].....Gladys Hart
Stella.....Lil Worth

George W. Lederer took a gambling chance opening a charming little operetta like "The Girl in the Spotlight" on Broadway in mid-July. The producer got a weather break, however, Monday night for the premiere at the Knickerbocker, and the cooler air from the heavy rainfall at theatre time allowed the packed house to comfortably secure the full value of Lederer's second production within a year, and also again with the music of Victor Herbert's heavily featured.

Mr. Herbert conducted the opening night and through that was forced upon the stage from the pit, for a speech after the first of the two acts. Mr. Herbert in his acknowledging remarks, during which he drew attention to a couple of the principals, said it was a pleasure for a composer to hear artists on the stage sing instead of dancing the compositions. Then realizing that two of the comedians, Hal Skelly and Johnny Dooley had sung his music as well as danced it, Mr. Herbert passed an apologetic wave of his hand toward them, but stood pat on the comment. It might have been termed a "bull" but no damage was done for this Herbert music is real class composing of the Herbert class. There are at least three hits during the evening, with the theme song, a waltz number, called "I Cannot Sleep Without Dreaming of You." It is played and sung relentlessly, but does not tire and grows more musical with repetition, a rather certain sign of value. Another number in march time, "Catch 'Em Young, Treat 'Em Rough, Tell 'Em Nothing," is a combination of a bully lyric with a comic twist to a medley that will stand up by itself and might perhaps be said to have been wrongly set to a comedy number. The other Herbert hit is an Indian song, "A Savage I Remain," at the very end of the performance with the finale running off from it. That song, the set and the singer (John Hendricks), arrived too late for proper returns, but it is a corking number and scene from every angle.

Lederer has saddled himself with a pretty hefty payroll for this show. He has an imposing cast though there are some new faces in it, notably June Elvidge, formerly in pictures, at one time a World Film star. Ben Forbes, a tenor of some appearance, was mentioned by Mr. Herbert as a "find" but not Herbert's. Everyone may not agree with the composer about that, but Mr. Forbes went through the evening quite nicely.

Harold Vicars is the show's musical conductor. While the importance and dignity of a Herbert guiding the orchestra on a first night may be worth it, still with a composer of Herbert's standing, it's questionable if those on the stage, already likely in a nervous tremor over the first New York performance, can do full justice to the score through possibly fear of the author of it. All composer conductors might omit their premiere appearance in person for the good of the show and their own music. Artists with their regular leader must feel much more at ease.

"The Girl in the Spotlight" is in vivid contrast to most of the musical pieces now playing. It trips along prettily, is never blatant, suggests a story and has about 16 of as good looking choristers as any one soon wants to see all together. The girls in this show will more than draw their salary to the box office, although the production makes no pretensions along girly lines.

In principals, Mary Milburn jumped into the lead. A sweet looking little girl with a fetching voice, Miss Milburn raced into popularity so rapidly she was established with her first number, the waltz song. Miss Milburn seemed almost unknown to the first nighters. This is about her second stage engagement of any moment. She was in Lederer's "Angel Face," singing the Herbert medley in the final act, but hardly attracted more than passing notice from the public in that show, although Lederer evidently correctly spotted the young woman for his new piece.

The advent of Johnny Dooley as a production comedian was intently watched by Dooley's friends present. He stood the watching very well, playing in a straightaway manner with the confidence born of vaudeville and it carried him through to an extremely substantial impression. Dooley was a big part of the plot. He had songs and dances with the laugh lines generously given to his role, that of a stranded young fellow in Greenwich Village, living with a couple of chums as badly broke. It started off on the Three Musketeers scheme but switched from that to the main thread, of a furrier trying to be a showman, author and composer. The furrier (James B. Carson), picked up the waltz number in a boarding house where the three boys lived. In that house was Molly Shannon (Miss Milburn), as the maid who likes Frank Marvin (Mr. Forbes), another lodger. Forbes wrote the book of a play and also the waltz number which was turned over to the furrier. Molly had sung and played the number so often that when Nina Romaine (Miss Elvidge), the leading lady, got a temperamental attack on the opening night, Molly, after the complications, "got her chance."

In a way "The Girl in the Spotlight" is a play within a play, but with too nice a dressing room for the chorus to be accepted as a replica of reality. The Green Room set opened the second act. Three scenes in the second act and two in the first ran the performance from 8:30 until 11:25. It will likely require about two weeks to cut down and cut 30 minutes when the playing will be much faster, especially in the second section.

Miss Elvidge arrived late in the running, did not remain long on the stage at any one time and didn't do anything of account while there. Though a picture star in the past, Miss Elvidge is not featured in connection with the show nor is anyone else. If the young woman, who looks good, had a following in pictures maybe some of them will pay the $2.50 scale to see her, but that is about all that may be expected of Miss Elvidge in this show, off or on. It was said that Miss Elvidge sometime ago was in a Winter Garden production, but as far as known the present is her first principal role on the speaking stage.

The smallest part was Mr. Skelly's, as the stagemanager of the furrier's troupe. He had two numbers, both with the girls, handled his comedy nicely and danced his way along, gaining laughs and applause on the way. Skelly did the burlesque classical dancing similar to what Johnny Dooley did in his vaudeville act and if that is not Skelly's own, it looks as though Dooley loaned it to him, as Dooley did not try any of his travesty stuff at all, other than an acrobatic bit on a ladder. Dooley's biggest individual period was as a French maid back stage of the theatre, he having assumed the disguise after being thrown out as a plumber. Dooley's maid costume was cut high up in the skirt and low down in the back, with those perforated silk stockings. He looked funny and was funny and did it very well. It was quite remarkable with what repression Dooley played throughout, with everything modulated from his voice to his actions and not overdoing anything. For the first time in a show of this kind Dooley gave undoubted evidence that he has a head as well as feet.

The furrier as done by Mr. Carson was a good piece of work though at times Carson made it just a bit noisy. He had the march song with the girls.

The girls had a lot of work to do and did it right all the time, which passes to the credit of Julian Alfred who has done some A-1 staging for the chorus of this show. Three minor principals were Minerva Grey, Jessie Lewis and Agnes Patterson. One made up in a freakish manner, got laughs with her voice whenever she wanted to and in a sort of old maid character role lent some comedy strength to the whole. She had an eccentric dance

(Continued on page 19.)

Brooks
THEATRICAL COSTUMERS
Leading Makers of
Stage Attire
For Men and Women
[illegible]
[illegible] WEST [illegible] STREET, NEW YORK.

LORE.
Mind Reading.
15 Mins.; Full Stage.

Lore is a new mind reading act, working with something of a different method and apparently causing much mystification. Lore is a young personable brunet woman, of pleasant speaking voice. She seats herself, blindfolded, while the male announcer passes through the orchestra. The first innovation in turns of this kind is that everyone who wishes information from the telepathiste must stand up while she is replying. It creates additional interest. In neighborhood or houses in the smaller cities often finds the standee recognized by many in the audience. When the information in an instance like this is intimate it results in much laughter. No direct attempt is made to secure comedy through answering in questionable taste or by suggestive sentences, such as has been resorted to by other mind-readers for comedy effect which became offensive instead. The manner of cueing here is really mystifying, with only one plausible explanation apparently applicable. The announcer repeats the same words for every subject. They are: "What is his (or her) first name? Answer his (or her) question, please." Then Lore answers, with much more detail than previously heard. Each subject is requested to reply, Yes or No as to the correctness of the name and the answer. The other evening all subjects' replies were in the affirmative. The detail of the answers make the cueing almost unexplainable. There is nothing written. The subject merely whispers the question to the announcer. There is no suspicion of "plants" because of the many questions answered and the number of people standing who are recognized by others. Even admitting that Lore has found a new system for mind reading, it's impossible to conceive how the detail is learned. Answering 40 questions or more at each performance would make it impossible seemingly for any living person to carry the information in memory, detail it in sequence and have it placed properly on each of the subjects, of which she knows the first names only, without being able to see their faces at a distance though the kerchief might be transparent. It looks as though this turn is likely to become a novelty even among the flood of mind reading acts. It gets so close to the fortune telling thing (but cannot be connected in that way) that for neighborhood theatres, also the biggest small time and smaller big towns it should never fail to draw comment and business. As a mind reader Lore looks to be remarkable. Just a bit of more showmanship in selling this turn and its limit in vaudeville is unlimited. The announcer is too retiring when amongst the audience. He should make each remark distinct and clear, for while it may be monotonous to him the audience is but hearing it for the first time. The act concludes in 15 minutes, another innovation for a mind reading turn, making it fast throughout and not tiring. *Sime.*

LEE BARTH.
Stories.
15 Mins.; One.
American Roof.

Lee Barth tells stories—character stories. The audience listens attentively, patiently. An occasional giggle rewards the raconteur but not in keeping with the number of yarns employed. The fault is the performer's. He races ahead mixing up his dialects, and it is almost difficult to get the point. And then, the stories are not extraordinarily laugh-provoking. They are original; that's one consolation and credit. His concluding political speech got something, but it might, too, have been handled differently. Mr. Barth stands in one spot in the center of the stage, figure rigid with nary a gesticulation or forceful motion to drive his chatter home. This imparts a very colorless effect. He would improve hundredfold by the incorporation of a little motional by-play. Pop house speed.

ARMSTRONG and JOYCE;
Singing, Piano;
15 Mins.; One.

Two men. Both sing, one accompanying throughout on the piano. "The Wiser They Are the Less We Know," "Mother o' Mine," "They Ought to Give Home Rule to Ireland," "You Ought to See Him Now," "Home, James, Home," "You Got to Give Them Something to Remember You By." Pleasing personalities and certain to entertain go a three-a-day bill. *Jolo.*

HILDA CARLING and CO. (7).
Dancing.
18 Mins.; Full Stage (Special Set).
Palace.

Hilda Carling according to the Palace program is the Prima Ballerina of the Royal Opera House, Stockholm, Sweden. Miss Carling regardless of her European reputation is an expert dancer, performing the toe and interpretive "classical" dances in a manner equal to the best seen over here. Assisting her are six girls, not the usual choristers but real dancers. Opening with six reclining on the stage in a formation, they slowly rise and do a bit of "classical" stepping to the "Spring Song." Some fine toe work is shown by the girls in this. Drapery costumes after Greek models are worn, with pink fleshings and slippers. Miss Carling has the stage alone next for an Egyptian dance executed according to the familiar conception. The six girls follow with a ballet dance, clad in black skirts and bodices. A barefoot classical dance with the regulation flowing Grecian robes by Miss Carling. This is termed by the program an interpretive dance. It's very cleverly done. Three of the girls next in another Grecian dance performed in bare feet. Miss Carling and the girls in a Turkish dance, next similar to the old Nautch of Coney Island fame, but without suggestion of the vulgarity and wiggling that went with the old timer. The Turkish dance evolves into a Bacchanale, (drinking dance) for the finish. Each of the dances are backed up with a change of setting. Without being sensational or particularly out of the ordinary of high class dancing turns Miss Carling's act will do excellently as a big time feature. It went over closing the first half at the Palace. *Bell.*

SKATING MORRELLS (2).
10 Mins.; Four.
American Roof.

In all fairness, one should mix a theoretical opinion with the impression gleaned according to the turn's Monday evening exhibition. The girl's evident nervousness increased apace until the final curtain when they refused to take a bend. The couple makes a neat appearance on the rollers, the girl particularly looking much Howard Chandler Christyesque in abbreviated costume, bare knees and one of those newfangled top pieces. The boys tonsorial requirements fell shy above the shoulders with the disclosure of a too closely shaven head. They enter in conventional hand in hand manner. Their first novelty "effect" was the arrangement of six ignited Fourth of July "sparklers" on a darkened stage, the purpose being a demonstration of the girl's agility in swaying in and out of them which should, and no doubt will prove a hand-fetching effect—only it didn't here. She displayed her first trace of nervousness at this stage although it was readily overlooked. However, she passed up a chance at a legitimate hand by reason of a poorly cued orchestration. Instead of ceasing the frenzied tempo with the completion of her stunt, or at least toning down according to requirements, the trench boys harmonized along at the same limitless speed as if nothing happened. Only a sterling demonstration of any sort could ever lend sufficient impetus to an audience's hands to raise a spontaneous round of applause and drown that musical gang. This amateurish giveaway continued throughout the offering. Where sufficient grounds for a bow arose they were passed up, owing to the continual playing, and, gracious knows, an opening act usually needs to take advantage of all such opportunities and then some, if they are at all interested in their audience's opinion of them. A double dance number closes the routine. They have the ability of getting away with it in fair style in pop houses, what they lack is a proper act arrangement and more seasoning.

LANG and BERT;
Singing, Chatter, Whistling;
9 Mins.; One.

Girl feeder to male yiddish "nut." They have gone all their predecessors one better with a routine of misunderstanding of names, viz: He works in a nut and bolt factory "doing nuttin'," boss named "Who," former boss named "Watt," office boy "Him," boss's first name "Izzy," with salesman named "He." Girl feeds this capably with the man getting a lot of this nonsensical routine. Finish with a duet in which he does finger whistling. A riotous next-to-closing popular-priced turn. *Jolo.*

"THE MAN HUNT" (5).
Comedy Playlet.
21 Mins.; Full Stage (special set).
Colonial.

This is the first non-musical production try by William B. Friedlander, and has recently come east after an Orpheum tour. From the title a dramatic sketch might be implied, more so since there is a purely dramatic turn in vaudeville now with "The Man Hunt" as a title or using it for billing. Friedlander's "Man Hunt," however, is a comedy playlet written by Harlan Thompson, with Isobel Ilian and Harrison Garrett featured. None of the other three players are billed. The action takes place in a country home where a house party is in session. The first curtain shows a semi-dark stage with two single beds on either side of the stage. One is occupied by a youth, Bob Gregory. In wanders Bess Wilkins in lace pajamas, apparently walking in her sleep. She lands in the other bed. The falling and rising of the curtain denotes that morning has come and with it the realization that they are in a rather ticklish position. There is an argument in which it is related that Bess is piqued at Bob's behavior with another girl guest the evening before. They are interrupted by Clarence Sims, a lisping mollycoddle who comes to tell Bob that Bess is lost and that her sister had explained that she probably wandered off in the woods while walking in her sleep. When Clarence leaves for the nonce Bess crawls from under the bed and they try to plan a way for her safe return to her room. But a valet discovers Bess. He promises not to mention anything about it. In fact he explains that he never mentions things which happen during a house party. Also that his system had attracted to him enough gift money to permit the purchase of a new auto. The other girl in the case precipitates matters by discovering Bess and the finish finds Bob declaring that Bess is his wife, they having slipped off to a nearby town and gotten married. So when the others depart they mutually declare their love for one another. He tells her that after they are really married, they will find a doctor to cure her of walking in her sleep, when she delivers the curtain line: "But I don't walk in my sleep." In total it is a neat act. The finish could have been made more of. Dialog between the valet and the girl bordered the risque at times, but might pass without censoring. The setting provided was only fair and did not look new. The ceiling didn't fit. Usually the Friedlander sets are in much better taste and a more tasteful setting will aid "The Man Hunt." *Ibee.*

"LITTLE MISS STRANGLA" (3).
Sketch;
15 Mins.; Three (parlor).
American Roof.

The sketch is palpably home brewed. It lacks the kick that usually emanates from a seasoned author's distillery. Scene 1—In "one" for one minute when girl enters, picks up bunch of keys and reads on tag "return to so and so." To "four." Man corners girl as a burglar with comedy by-play. Talk about she having such "taking ways" with business of girl separating him from his valuables with each successive crack. A fake "souse" is then staged by her, accompanied by a spiel she is really an actress out of work. Man is intent on handing her over to police as a common second-story worker. She pleads. He heeds not. Then the alleged punch. Do-you-want-to-know-who-I-really-am? etc. And recital of how she recognizes him to be the gent who double crossed her four years ago. Some hazy lines that are not so transparent as they should be impart a faint idea the man is an ex-con going straight. The paradox of the whole situation here is this: She recognizes him via the tried—very much tried—and trusted scar-on-the-left-hand bit, although his clean shaven visage, minus the usual chin asparagus, fooled her at first. That's almost logical enough, but why he did not recognize her is a mystery. She had no beard to amputate for a disguise! Well, this mellerette ends thusly. The police—one dizzy individual—are, or rather is, hammering on the door. Man runs to open it leaving gun behind. She turns the tables and makes him stick his hands in the air and hands him over to the police force—the one of them—as the burglar. Welcome curtain. The sketch can yet be saved by altering that finish. Pop houses may then accept it.

EMMA HAIG and CO. (3).
Two (Special Set).
Dances and songs; 17 mins.
State-Lake, Chicago.

Chicago, July 14.

The agile girl with the wet name headlines this hippodrome. She is pretty little for such a big job. So was Napoleon for his. The drop clears to reveal a hanging in solid gray of soft stuff such as frocks more often than stage settings are made of. Several lamps give it color tones here and there. Mildred Brown, a tall and modest girl with a sweet ivory-touch, is at the grand piano. The spot is on the center drapes, which, open, and Emma, in short togs, is on with Richard W. Keene. Richard's name sounds like Shakespearean legit, but Richard looks like Charlie King did 10 years ago, and as he goes along the resemblance becomes more pleasantly striking. He is very boyish but thoroughly manly, light but virile, polite but masculine, and he supports Emma throughout, never leaving her. She does a novelty song to start; they go into a double; they exit; she changes; they change the set back of the drape to a millinery shop; he cast as the seller and she as the customer, doing a dance to each of several hats and doing each easily, deftly and without hokus-pokus. She does some dance taps on a drum disguised as an exaggerated bandbox. They go into a jazz wedding dance and a cute pantomime for an encore. Youthful, perfectly dressed, appointed and delivered, set to tinkly tunes, clean, refreshing—it is a smart, swift, satisfying and soothing act. Took four return bows and could have forced some more, but didn't try. *Lait.*

FRANK GABBY.
Ventriloquist.
16 Mins.; One.
23rd Street.

Frank Gabby has not changed his ventriloquial routine totally, but the first or major portion appears to be new material, probably coming from John Hyman, who was commissioned to write him a new act. Gabby entrances in flannels and white silk shirt, a rather sensible sartorial scheme for hot weather. He announces that he will give an impression of an English "Johnny," inserts a monocle and assumes a diabet. He strolls to a settee and picks up a dummy, the latter complaining about having his sleep disturbed. The dummy alludes to the Johnny as a nightmare, the dialogue moving without event to a crying bit that started things. Gabby smokes a cigarette throughout, the dummy (called "son") being made to do most of the talking at one point. Son sings "Daddy" and then compliments Gabby saying he likes his white prohibition shoes with their tongues hanging out. The dummy then talks about wanting to go back to sleep and then the Johnny doesn't know what "take the air" means, son tells him to go to hell. An encore bit brought in the imaginary Mary used formerly by Gabby, the bit getting over strongly. Always a neat worker Gabby has freshened his turn and it should bring him a spot on the big bills. *Ibee.*

YULE AND RICHARDS.
Dances.
9 Mins.; Two (Special Drop).
23rd Street.

A neat couple offering a neat dancing routine. The girl is a very pretty brunet type and her partner a dapper. They opened with a waltz time number, showing themselves to be graceful steppers. A faster number followed, with the man then soloing in an eccentric and acrobatic number, which drew a hand. The girl costumed a la Espanola had her inning with a Spanish specialty. Her partner showed a variation by reappearing with a saxaphone giving an Oriental melody which brought the girl out again for a dance number in keeping. The finish had the man doing Russian "steps" of the hardest brand and it won them a quartette of bows. The act looks good enough for No. 2 on the better bills. *Ibee.*

ROSS and LE DUC;
Singing, Dancing, Talk;
10 Mins.; One.

Woman opens with "rag" number, man discovered in orchestra pit as drummer, kidding her with crossfire and playing the drummer's effects. "If you are so smart, and can do so much better, why don't you come up here?" (And he does.) Crosstalk duet, neat double dance, more talk; she doffs dress for ballet length skirt and tights; another double song with talk; fast pirouetting acrobatic dance. Very good three-a-day act. *Jolo.*

DEWEY and ROGERS,
Sketch, songs, dances.
16 mins.; One and Three.
State-Lake, Chicago.

Chicago, July 14.

Earle Dewey and Mable Rogers, recently starring leads in "The Naughty Princess," come into their own with a production and a "book" that gives them clear right of way. They ring up on a scrim, Urbaned and gorgeous. They meet center, each carrying a newspaper. It then appears that one of these periodical rumors is circulated that the world is coming to an end at midnight. He is stewed and she is scared, so they rush into each other's arms, tear off a few yards of quick and nifty comedy, get married with the end of the world 10 minutes off, by a few feet of film thrown on the scrim. The scrim rises in a unique effect of an actual fade-in or dissolve, as it is not battened, and the audience sees it disappearing but does not see it at all with lights going up behind. This reveals a set house (beautiful) and a marvelous indoor-outdoor garden and summer porch setting by John C. Becher worthy of any Broadway revue. More comedy and Mr. Dewey sings a song while Miss Rogers changes. Before she reappears there is laugh after laugh at his antics outside the closed curtain of her al fresco boudoir. She re-enters in a magnificent wrap. A second later midnight sounds and the world ostensibly comes to an end with heavy and efficient rain, lightning and tornado effects. They rush into each other's arms, hold that during the panic, then the lights gradually turn up, up, up. They slowly part. He kisses her. "Is this heaven?" she moans. He kisses her again—more quick stuff. They find the world hasn't finished—it's just begun—so she sheds her wrap and reveals a juvenile and lovable little figure and goes with him into a rousing Alabama march song and dance to (Monday night) four big curtains and an after-curtain, when they retire into the house and peek-a-boo through a transparency. Big-time quality in a walk. *Lait.*

KENNY AND LA FRANCE.
"Just Married" (Dances).
9 Mins.; Full Stage.
23rd Street.

This couple take care in billing their dancing routine with "Just Married" to permit them to enter as a bridal team. After a bit of mediocre stepping the married stuff is cast aside via pantomine for a burglar bit, the act going from "one" to full stage, after a pseudo disrobing stunt by the girl. The burglar dance had a ludicrous finish. The girl is all "set" with her back to the man, who obligingly thrusts his head into a wrestling grip that she might throw him over her shoulder out of the window. The lad was but partially lifted and he hit the side of the set broadside. To make it all right he crawled out of the window. The girl then sang something into the telephone, the lyric being Greek even to those in front. But she must have been asking for a copper; the boy soon returning with an officer's coat. This team has ideas but they know little about stage dancing. Both are youthful, the girl being decidedly plump. The act can hardly get by. *Ibee.*

HAIG and LE VERE;
Instrumental, Singing, Whistling;
10 Mins.; One.

Straight and "nut" (both male) open with original crossfire routine that has a clever play on words to the effect that a racing car has no body on it, misconstrued by the "nut" to mean it has "nobody" on it. This is very well worked out and humorous. "Nut" whistles operatic selection. Straight does a long harangue made up of the names of popular cigar, cigarette and tobacco brands along the lines of the names of plays, which is idiotic but sure-fire with vaudeville audiences. "Nut" does a comedy song, straight plays piano-accordion; "nut" syncopated whistling while straight plays. Sure-fire three-a-day act. *Jolo.*

HENRY B. TOOMER AND CO. (1).
"The Wife Saver" (Comedy).
16 Mins.; Three.
23rd Street.

Mr. Toomer is now using Franklyn Ardell's act "The Wife Saver" the act being complete as played by Ardell. In Toomer's hand it appears to hold as many laughs as ever and at that it looks "actor proof." The girl assistant looks good and has a pretty smile. The turn is a cinch in the three-a-day and can repeat on the better bills with spirit. *Ibee.*

PALACE.

A revue type of show at the Palace this week, no overburdened with variety but made very entertaining through possessing plenty of comedy with singing and dancing balancing the laugh division nicely. Pat Rooney and Marion Bent headlined, started what is to be a four weeks' run with "Smoke Rings." Several changes have been made in the cast since the act was last at the Palace, Marie Kavanaugh and Paul Everett having replaced Tom Gill and Marguerite, as the jazz dancing team. Maude Drury is also new, appearing as the Irish colleen. Placed next to closing the Rooney act scored its regulation riot. Mr. Rooney in acknowledging applause at the finish seemed to stretch his remarks a trifle longer than customarily. This was probably necessary to "stall" for the crew to set for Ivan Bankoff and Co. The Rooney turn is the same speedy singing and dancing revue it always was, the new comers in the cast filling the places of the originals very acceptably.

The first part ran a bit slowly, the house filling up later than usual, as the result of a thunder shower that arrived a half hour before curtain time and continuing until 8:30 or thereabouts. Frank Wilcox and Co., third, presenting "Sh-h-h," failed to gather in their normal average of laughs until the sketch had pretty nearly run its course up to the climax. It's a revival of the old French farce idea, misunderstandings that could be cleared up in two seconds, running in and out of doors, etc. But it's all good fun at that and is played exceptionally by Mr. Wilcox and his associates, among whom are four of the prettiest and classiest women that have played around in a sketch for years.

Jimmy Lucas and Francene, fourth, found a friendly house nicely settled down by this time and had no difficulty in cleaning up a rousing comedy hit. Mr. Lucas has developed the knack of doing "nance" stuff without making it offensive. Francene makes a capital vamp. The pictures seemed to have missed something in this personable little "French" girl.

Anderson and Yvel, the skaters, opened and registered very big considering the size of the audience. Handers and Millis, second, and doubling the Colonial replaced Rose Wyse and Co. The dancing boys were up against it, but managed to pull out with several laughs derived from their trick hat manipulation and comedy dances. The hat thing incidentally is another revival apparently new with present day audiences, borrowed and brought up to date in the case of Handers and Millis from the old time song and dance men.

Nitta-Jo, the French descriptive singer opening the second half, did six or seven numbers alternately in French and English concluding with "Marseillaise." She is a past mistress of the art of pantomime, illustrating her French songs so vividly the story of each can readily be followed. A female singing "plant" in an upper balcony box was used for "Rose of Washington Square." This was unnecessary and detracted from the class of the act. Nitta-Jo drew six curtains at the finish, coming back for a "speech."

Closing the show were Ivan Bankoff and Co. As a rule the Palace bunch starts to walk as soon as the final turn begins. In this instance it was different, even the standees at the rear of the rail remaining to the conclusion of Mr. Bankoff's last dance. It's a classy stepping turn, and deserved all of the attention and applause it received. Hilda Carling and Co. (New Acts).

The Palace was somewhat below normal Monday night in attendance, the storm having quite a noticeable effect in the orchestra section.

Bell.

COLONIAL.

Business has been off here for the last two weeks. Streaks of hot temperature and other weather breaks especially those at the week end have hurt. An instance was Monday evening when the heavens opened all the water spigots from 7:30 until past 9 and that kept attendance down to the minimum. A similar storm hit the box office recently so that July promises to be an off month for the Colonial, which will continue through the summer, however. The storm held the curtain, overture being timed at 8:30.

Everest's animal turn started things off well, the light house giggling freely at the monkey shines and especially the new wrinkle which had the "orchestra leader" doing a frequent "shimmy." It may have been the comparatively slim crowd which kept down the scoring. There was no sign of a hit until Herman Timberg, headlining, appeared next to closing and easily appropriated the evening's honors. He sold his "line of goods" as he calls his routine in skillful fashion, with the dance stunts furnishing the proper material for an appreciative finish. One portion of his eccentric work he referred to as a "Man Hunt," a comedy playlet d- "one step on his knees."

W. B. Friedlander's new "The spite the title, closed intermission (New Acts). Handers and Millis opened intermission, their number four position being switched when they were called in to double at the Palace. The dancing comics fared well, amusing with their peculiar routine. The clever manipulation of derby hats is still the "ace" part of the turn and there is an impression that the men can insert more of the hat stunts to advantage. For the final duet dance, the derbies might be discarded for the top pieces are especially neat and hardly could be from the treatment received.

Bernard and Duffy exchanged places with Handers and Millis, for a repeat date which earned good though not big response. The insertion of one or two fresh numbers would have stood the team in good stead. However, the muggy evening seemed to affect the men, even the shimmy exposition being less shivery than usual.

George Choos' "The Little Cottage" was also back for a repeat after out of town bookings and this neat and clever production effort had no trouble getting the "place." There is little doubt about the ability of this act to gather another season or so of big time bookings, but for next season Mr. Choos might provide fresh wardrobe and repainting of part of the set would be in taste. The characters still look good in a part of the frocks and only some of the "year's holidays" costumes need renewals. The principals (Frank Sinclair, Cliff Dixon and Goldie Collins) all dressed without fault.

Frank Hurt and Myrtle Rosedale with the comedy conceit "The Substitute" did nicely on third. Hurt's hair part drew the first laugh and his eccentric dancing at the close took the team off to favor. The pillow stunt is a good bit of business, as claimed. Julia Curtis displayed her trick voice on second holding up the spot successfully. She claims four different voices in the rendition of one number and probably attains that objective. Her animal bits of the several stars mentioned, however, secured the best results.

The Levolos closed the show, their fast exhibition on the wire holding most of the house in. The ambidextrous Pat classes as one of the most skillful of slack wire workers and the very good looking Miss Julia is decidedly an asset.

Ibee.

RIVERSIDE.

Light and frothy is the bill at the Riverside this week. Tuesday evening, in the sweltering heat, there was a remarkably good attendance. The curtain was up before the show started, to admit of what little air might come from the stage, but there was so little stirring it availed little. The show started about 8:10 with a brief overture and the News Weekly went on a little before 11, with nine acts, Topics of the Day and intermission intervening.

Pisano, the sharpshooter, opened with a set of scenery representing snow-capped mountains which made one yearn for the good old winter with its influenza and other seasonable ailments. Funny, but we're never satisfied. Anyway, Pisano is a good showman, selling his work well, winding up with his announcement that he will play a tune with bullets on his "xailophone." Sailor Bill Reilly now uses his "gob" uniform merely to introduce himself, and does a pleasing act made up of songs, stories and pianolog. He has a very good dialect number for his finish.

Emerson and Baldwin are as funny as ever with their real old-time travesty turn, augmented by some genuine juggling. Claudia Coleman offered some feminine types, excellently characterized but necessarily exaggerated for humorous stage purposes. She has lots of style and stages herself well, but when she takes as many bows as were demanded of her Tuesday evening she might vary the acknowledgments a trifle.

Closing the first part are Maurice Diamond and Lola Girlie in terpsichorean bits, backed up by a pretty setting and ably assisted by a conscientious and capable musical director in the pit named Ernest Greeney. Miss Girlie confines herself principally to pirouettes and artistic Arabesque toe posturing. There is a slight suggestion of "sameness" about her work which might be obviated by the introduction of a totally different kind of dancing. This she partly palliates by some exceedingly intricate "cute." Diamond scored strongly with his unique and intricate Russian stepping, which brought down the house.

After intermission Ed E. Ford, an Australian entertainer, presented a series of studies or demonstrations of facial expressions and recitations. His [illegible] is [illegible] up-to-date [illegible]. It savors more of the lyceum platform. The applause hit was Harriet and Marie McConnell, in which they sing and harmonize, with the aid of a grand piano and a [illegible] curtain backed up by two other drops for scenic and lighting effects, during which Miss Marie, the smaller of the two, parades behind the scrim for picture effects. Miss Marie also offers a classical 'cello obligato with rare technique. Miss Harriet, on the other hand—or, rather, with the other voice, or two voices—sings soprano and contralto. Both have good voices and phrase with feeling. The act is artistically and originally staged.

Billy B. Van and James J. Corbett with their sidewalk conversation were genuinely amusing and ably held the next to closing spot. Corbett is a good straight man for Van's low comedy. Emile and John Nathane, in Tuxedo suits, offered a graceful and clean-cut hand balancing and acrobatic turn, consisting of hand-to-hand work, somersaults, single hand to head, from which latter position the topmounter dropped to plange position and straightened up again. It was all rapidly and neatly done, with some comedy. But, oh gee, it was hot!

Jolo.

FIFTH AVE.

An old fashioned variety show the first half, minus jazz bands, shimmy dancers, "classical" barefoot wigglers, talking acrobats, girl act revues and the rest of the modern trimmings. There were eight instead of the usual nine acts, the bill being rather poorly blended as regards diversity, but playing well enough to furnish decidedly good entertainment, despite the two direct conflicts in each instance placed so they were only separated by one act between. These were Chas. Mack and Co. and Schriner and Fitzsimmons, each having an old man character both somewhat similar in make up, although doing different types, and Adelaide Bell and Co., and the Four Roses, both of the latter offering legmania dancing and other stepping of the same style.

Tuesday night was a swelterer, the heat denting the attendance to the extent of one-third of normal. Those who were in were "hard boiled" until the second turn, Glenn and Richards got well along with their specialty. Mr. Glenn finally brought the audience out of the coma they seemed to be in with a corking soft shoe eccentric dance. Previously the team, a singing and dancing combination, had shown little or nothing, starting off with "Why Don't You Treat Me Right," done as a conventional double and ordinarily handled, with a few minutes of standardized patter to follow. Miss Richards changing from a pretty blue silk street dress to what looked for all the world like a bathing suit, cute knickers, abbreviated skirt and decolette bodice sailed right in after Mr. Glenn succeeded in waking the unconscious ones and singled neatly with "Moving Picture Ball," gathering in a sizable hand, the bathing suit accomplishing the sought for result. This paved the way for another display of clever eccentric stepping by Mr. Glenn, a fast double finish pulling down a trio of bends.

Chas. Mack and Co. couldn't fall down at the Fifth avenue if they tried, the humor of their Celtic comedy sketch and the Hibernian types presented being as familiar to the neighborhood bunch as the Ninth avenue elevated or the 28th street belt line cars. One bit in particular in which Mack tells the aged "Tad" who plays opposite of the advisability of taking a big dose of medicine and then relating a yarn of how a man he knew had died of an overdose, struck a responsive chord that landed a gale of laughs. The sketch is filled with little human interest touches like this heightened and properly brought out by lifelike characterizations. Mack's bagpiping and the woman's Irish jig, not a buck and wing masquerading under false colors but the real article, earned heavy hands.

Next was Grace Nelson, a statuesque prima donna, with a genuine singing voice that for sweetness, flexibility and tonal qualities makes nine-tenths of the operatic primas look silly. Strange to say although Miss Nelson can sing and shows unmistakable evidences of vocal training, she uses none of the facial acrobatics nor does she affect any of the mannerisms of the prima clan. Remarkable but true. Beginning with "Your Eyes" identified with Grace La Rue's repertoire, but done effectively and without a suggestion of an imitation of Miss La Rue, Miss Nelson reeled off "Daddy," "Somebody's Waiting," "Venetian Moon" and encored with "Ally Ally," sung in English. No grand opera, no bunk, nothing but a first class vocalist who shouldn't have the slightest trouble in stepping into a Broadway show as soon as some wise manager "discovers" her. If remaining in vaudeville Miss Nelson might embellish her efforts a bit and incidentally increase her prestige by adding a baby grand, an accompanist and a satin drop. Any prima who can stick on the boy without forcing for 15 minutes should be a big time revelation, if properly presented. She was one of the hits of the show at the Fifth avenue. They know the goods when they see it up there, even if it isn't wrapped in silk drapes.

Schriner and Fitzsimmons, with just the necessary punch in the middle of the show with a conversational skit topped off with vocalizing that brought home the bacon. In keeping with the old-time variety atmosphere of the show the team pulled "Rosie O'Grady," "Sidewalks of New York," "Just One Girl" and other ancient favorites, all clinching the finish. A good comedy act this, which should be heard from in the big league shortly.

Adelaide Bell and Co. followed and held 'em with a varied assortment of dancing, the "co" being a male accompanist, Miss Bell attending the terpsichorean end. Between dances the pianist did a classical number and a "blues," neither more than passably. He's a good musician, but his choice of selections failed to show off his ability to proper advantage. Miss Bell's best were a legmania dance with a variety of kicks forward, backward and side, all equally well executed and a toe dance intermingled with some great ankle work. She's an excellent dancer and had no trouble in landing safely in the hit column.

Next to closing Burns and Frabito doubled 'em up and goaled 'em for 20 minutes solid with a likeable mixture of wop comedy, singing, and instrumental stuff. They could have stayed on an hour had they wanted to.

The Four Roses closing, four female dancers and acrobats in a turn remindful of the John Tiller English troupes and Eight Madcaps wound up the vaudeville section satisfactorily, receiving substantial applause for all they did, but naturally getting less than would have been their portion, if Adelaide Bell had not taken the edge off the acrobatic dancing and kicking routines. Willie Hale and Brother opened and drew a laugh here and there with comedy juggling and balancing, the hoops and work on the revolving globe getting the best returns. Usual feature, comic and news films.

Bell.

AMERICAN ROOF.

The American sported a very small timey summer show the first half, much below the usual standard, although cordially welcomed continuously by the rather sparsely populated house due to the inclement weather early Monday evening. The Skating Morrells (New Acts) opening, deported themselves in crude manner, accountable for, in a measure, by a palpable nervousness on the girl's part which almost completely shattered the act's chances that night. Mossman, Winifred and Vance, a song and dance mixed team fared well in the deuce position, although that encore was rather strained. The girl handles the vocalizing acceptably in a powerful alto getting "Shadows" over neatly. The boys are hoofers mainly, although each attempts a little of the other.

The Kelso Brothers juggled and hoked their way, third on the batting order, to a substantial hit considering the sort of scores that went here the first half. Lee Barth (New Acts), in the clean up position, did not deliver as was to be expected and flukes a Texas leaguer across for a safety.

Fred Lorraine and Co. closed the first half with an interesting electrical turn. He has assembled a quartet of shills that would put a Barrymore to shame on their histrionic abilities. They're real actors and ably shoulder the comedy burdens of the offering. Mr. Lorraine is a seasoned showman who shows a fine hand in the manner he brings them onto the stage and puts them through their paces. The imposing grey-haired individual in the Palm Beach looks so much like the bona fide article it is hard to stamp him as an ordinary "plant." Also the elongated individual, whose head towers well over six feet in height, is a pip of a shill and looked so pathetically the innocent bystander the audience laughed with, as well as at him.

Zardo and Hall, a two woman musical act, lacks a distinguishable something which accounts for their playing three-a-day bills when they can just as well fit in the better houses. It is a matter of selecting material. If they persist in slinging the classical stuff at them, it is their privilege. It comes to one's mind readily, however, if the violinist would eschew her classical spasm and entertain with more familiar better grade numbers and the pianist do ditto, how much more effective their offering would become. No further proof than the spontaneous send-off they received after their pop finish is required. Each is a finished technician on her instrument. "Little Miss Stranger" (New Acts).

Harry Steppe and Dan Clark next to closing, mopped up. These burlesque luminaries are selling a gamut of standard burlesque bits that keep 'em guffawing from start to finish. The "bananas" and "Cincinnati is in" business went as strong as ever and listened new to the customers.

The Esther Trio closed with an acrobatic routine. It looks like a family affair, father, mother and daughter. The latter [illegible] a little stepping.

TWENTY-THIRD ST.

Business here has been excellent despite the heat. Tuesday evening was an instance of good attendance, the humidity taking nothing from the lower floor crowd except the standees.

There was plenty of new material present. Frank Gabby showed what appears like a new routine (New Acts) and romped away with the honors next to closing on the seven act bill. Andres and Cotter opened the show, their routine being considerably changed. Miss Andres has passed up the audience entrance and that has left her little to do, there being no excuse for her "Swede" song. At least she did nothing in the singing line. Her principal contribution was taking part in chatter while Cotter mounted the tables and chairs. Perhaps there is an improvement over the first routine when the pair teamed, but something more is needed and Miss Andres should be given more.

Yule and Richards, a neat dancing turn, was second (New Acts). Henry B. Toomer and Co., in a Franklyn Ardell turn, followed (New Acts), supplying a comedy punch that was well followed up by Frawley and Louise in Jack Lait's skit, "Seven A. M." The turn stood up in the keystone spot through its freshness and the brightness of the players. Miss Louise is surely easy on the eyes, a real chicken type.

Larry Larkins and his "monarchs of melody" took the No. 5 spot and managed to get over fairly. Larkins has set the act neatly, but there was no semblance of a punch. There were but two "monarchs" with him Tuesday night, the missing member being a pianist (there were supposed to be two). It may be that one of the ivory manipulators has been eliminated because of the salary set for the act. On the showing here it doesn't look better than the three a day for Larkins. Kenny and La France (New Acts) closed the show.

Ibee.

AUDUBON.

Not much excitement at the Audubon Tuesday evening. The vaudeville end did not stimulate interest nor arouse enthusiasm which would have been rather a hard thing to do during the intense heat in any theatre. The bill was interesting, but ran along slowly.

Leon and Milan, acrobatic team, opened the show with very interesting hand balancing stunts that cannot be equalled by many in their respective line. The female member is virtually an assistant while he features the turn by jumping half a dozen uprights by the balance of one arm, which brought him solid applause. Nora Allen, No. 2, did ballads and operatic selections that can keep time with some of the best vocal members in her class. A few yards of complimentary film signed by Caruso precedes her appearance, and judging by applause Enrico knew what he was talking about.

A comedy playlet entitled "Prosperity" followed, and although known to have registered better recently the turn does not appeal nor is it very interesting now, through the weather handicap. It is very talkative, founded on a rube proprietor of a country store having utilized the "early to bed, early to rise" method with very successful results, winning over a city "wise guy" who happens to be just passing through the vicinity in search of a supposed town called Prosperity, the title of the skit.

McCloud and Norman followed Fox News of current events and was the first act on the bill to wake them up. The turn consists of two men, playing a violin and banjo together and individually, that called for applause from the few that managed to brave the heat. Before making their appearance this couple should overlook the house orchestra, for if they are all like the one of the Audubon, they should hand out instructions to eliminate certain pieces so that their offering can be properly heard and appreciated.

Norton and Nicholson, man and woman comedy talking combination, were next to closing, but have not sufficient comedy material to help them ascend the ladder of vaudeville. He has several new and funny "gags" but not enough of them to keep the audience interested throughout.

"The Miracle" closed the show, holding intense interest from start to finish. It is composed of man and woman, the former questioning the audience for desired songs, while she plays and sings them via the mental reading method.

Jacqueline, wife of Roy Harrah, will resign from George White's "Scandals" tomorrow evening (Saturday). She has been away from her husband's skating turn for the past eight months and now has decided to rejoin him for vaudeville. The new skating turn of Harrah's will include an extra woman, and the act will be known as Harrah, Jacqueline and Mary.

Charles Vion is ahead of "The Meanest Man on Earth," the three-act version of a vaudeville act of that name which George M. Cohan is producing. Daniel Shea will be back with the piece which will open at Atlantic City next week.

BILLS NEXT WEEK (JULY 19)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to the booking offices they are supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

NEW YORK CITY
Keith's Palace
Van & Corbett
Rooney Bent Rev
Viola Daly
*Harry Holman Co
Rose Fravers
Mr & Mrs G Wilde
Act Beautiful
(One to fill)
Keith's Alhambra
Anderson & Yvel
Pinto & Nisko
Ethel McDonough
Bert Fitzgibbons
Ernest Evans Co
E & B Conrad
Henry Santrey Co
Bernard & Duffy
Everest Circus
Keith's Colonial
Frankie Wilson
Russell & Devitt
Yvette
M & A Seymour
Lee Kids
Emma Stephens
"Trip to Hitland"
*Gordon & Ford
Chas McGood Co
Keith's Riverside
Tozart
Raymond & Schram
Horace Goldin
Al Raymond
Mason & Keeler
Henri Scott
Wanzer & Palmer
Lillian Shaw
3 Lordens
Keith's Royal
La Mont 3
Ed E Ford
Frances De Wolfe
Margaret Young
Corinne Tilton Rev
Chas Wilson
Royal Gascoynes
Chic Sale
El Rey Sis
Keith's 81st Street
Great Johnson
Carleton & Ballew
Frank Wilcox Co
Powers & Wallace
The Sharrocks
F Pritchard Co
Keith's H. O. H.
2d half (15-18)
Willie Hale & Bro
*Larry Harkins Co
Chris Richards
(Others to fill)
1st half (19-21)
J & N Olms
Billy Glason
Tommy Allen Co
Burns & Frabito
Alfred Powell Co
(One to fill)
2d half (22-25)
Hanson 3
Cushing & Davis
Frank Mullane
Brower 3
(Two to fill)
Proctor's 125th St.
2d half (15-18)
Pierce & Goff
A & W Carlton
Frank Ward
Bowman & Pisano
Frank Wilson
(One to fill)
1st half (19-21)
Jean & Bell
Combe & Nevins
4 Roeders
(Two to fill)
2d half (22-25)
*The Web
Quincy 4
(Others to fill)
Proctor's 58th St.
C Johnston Co
Martelli
Bowman & Harris
3 Dolce Sis
Nevins & Mack
(One to fill)
2d half
*Lowe Evans & S
*Duncan & Lee
Barrington & Mills
Clayton & May
Harry Breen
The Paldrens
Proctor's 5th Ave.
2d half (15-18)
Leon Varvara
Quincy 4
(Others to fill)
1st half (19-21)
Bailey Kelly
Murphy & White
(Others to fill)
2d half (22-25)
*Larry Harkins Co
*Bowman & Pisano
Frank Ward
Frank Wilson
(Others to fill)
Proctor's 23d St.
2d half (15-18)
*Kafka & Stanley
*Harry J Conley Co
Chas Keene
Raymond & Schram
Breen Family
(Two to fill)
1st half (19-21)
*Ricardo & Ashf'ld
Miller & Bradford
Cushing & Davis
Quincy 4
Chris Richards
(Others to fill)
2d half (22-25)
Jean & Bell
Monroe & Willard
Dorothy Wahl
*Tommy Allen Co
Wilton Sis
(Others to fill)

CONEY ISLAND
Brighton
Camilla's Birds
Ruth Budd
Bert Errol
Eva Shirley Co
Lightners & Alex
Harry Carroll Co
*Marguerite & A
(One to fill)
Henderson's
Rekoma
Raymond & S
Wells & Glass
Chung Hwa 4
Clark & Bergman
The Sharrocks
Anna Chandler
Bessie Clifford

BROOKLYN
Keith's Bushwick
Nathan Bros
Vokes & Don
Cooke & Glass
Burke & Durkin
Alan Brooks Co
Hobbs & Nelson
H Montgomery
Jimmy Lucas Co
Bedford & W
Keith's Orpheum
Dancing McDonalds
Leon Varvara
Collins & Hart
Bowers & Baird
"Man Hunt"
Moss & Frye
Lillian Herlein
Van & Corbett
Swan's Pie
Keith's Greenpoint
2d half (15-18)
Jean & Bell
Tuck & Richards
Tommy Allen Co
(Two to fill)
1st half (19-21)
Chas Keene
Lola Arnold Co
Byron Bros Band
(Two to fill)
2d half (22-25)
Burns & Frabito
Monroe & Grant
(Others to fill)
Keith's Prospect
2d half (15-18)
Piaggolo & Spire
Murphy & White
Wood & Wyde
Viola Daly
Hobbs & Nelson
(One to fill)
1st half (19-21)
Hanson 3
Grace Nelson
Larry Harkins Co
(Two to fill)
2d half (22-25)
4 Roeders
Glenn & Richards
Combe & Nevins
(Two to fill)

ALLENTOWN, PA.
Orpheum
Arthur Davids
Clark & Verdi
"Whirl of Variety"
(Two to fill)
2d half
Solly & Thornton
Clifford Wayne 3
Murray Bennett
(Two to fill)

ATLANTA
Lyric
(Birmingham split)
1st half
Selbini & Nagle
Joe Darcy
Polly Oz & Chick
Margaret Padula
Norvel Bros

ATLANTIC CITY
Garden Pier
Potter & Hartwell
F & M Britton
Claudia Coleman
Victor Moore Co
Kitty Gordon Co
Jack Wilson Co
"Artistic Treat"

AUGUSTA
Grand
(Macon split)
1st half
Lorens & Allen
Dolly Ward
"At Turnpike"
The Lampinis
[illegible]

BIRMINGHAM
Lyric
(Atlanta split)
1st half
L & B Dreyer
Connors & Hynes
Maryland Singers
Mason & Dixon
Claire & Atwood

CHARLESTON
Victory
(Columbia split)
1st half
Lipton
What Love Will Do
Nora Hufford
Nolan & Nolan
(One to fill)

CINCINNATI
Keith's Palace
[illegible] Co
3 Ander Girls
Burke Walsh & N

BOSTON
B. F. Keith's
B & L Walton
Davis & Pelle
C Robertson Co
Edna Aug
Billy Arlington Co
Robins
Mayhew & Taylor
Beeman & Grace

WASHINGTON, D. C.
B. F. Keith's
Chandon 3
Benjamin Roller
Eva Taylor Co
Belle Montrose
Clark & Bergman
Toto
Gus Roe & Ford
Hubert Kinney & C
Burbridge Carey
Rose Williams Co
Jim Doherty
3 Jahnlins

CLEVELAND
Hippodrome
Page & Green
Dural & Symonds
Henry Hope
"Playmates"
Dennis Girls
Lucas & Inez
(Two to fill)

COLUMBIA
Columbia
(Charleston split)
1st half
Carson & Willard
Dare Bros
(Others to fill)

EASTON, PA.
Able O. H.
Solly & Thornton
Clifford Wayne 3
Murray Bennett
(Two to fill)
2d half
Arthur Davids
"Whirl of Variety"
(Others to fill)

HARRISBURG
Majestic
Hibbitt & Malle
McLallen & Carson
Conway & Fields
5 Chapins
(One to fill)
2d half
Hendery & Bradley
"Private Property"
(Others to fill)
Glenn Richards
Amos & Winthrop
Grace Nelson
Wm Seabury Co
(One to fill)
1st half (19-21)
Crumbley & Brown
Wilton Sis
Breen Family
(Others to fill)
2d half (22-25)
Murphy & White
*Mlle Herne
Marie Lo
(Others to fill)

NASHVILLE
Princess
(Louisville split)
1st half
Graham's Marionettes
Ferris & Davis
Herman Lieb Co
Billy Beard
Herbert & Dare

NEWARK, N. J.
Proctor's
2d half (15-18)
John Le Clair
De Woolf Girls

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JACKSONVILLE
Arcade
(Savannah split)
1st half
Francetti Sis
Angel & Fuller
Hall & Colburn
Walter Weems
"Girl in Moon"

JERSEY CITY
B. F. Keith's
2d half (15-18)
Frank Mullane
Burns & Frabito
(Others to fill)
1st half (19-21)
Glenn & Richards
Frank Ward
Monroe & Willard
Larry Reilly Co
Frank Wilson
(One to fill)
2d half (22-25)
Crumbly & Brown
*Lola Arnold Co
Chas Keene
Breen Family
(Others to fill)

JOHNSTOWN, PA.
Majestic
(Pittsburgh split)
1st half
Josephine Lenhart
Francis & Hume
3 Blanos
(Two to fill)

LITTLE ROCK
Orpheum
(Memphis split)
1st half
Ferry
Jason & Harrigan
Peck Comedy Girls
Kate Berry
Holly Hoc 3
Combe & Nevins
(Others to fill)
1st half (19-21)
Monroe & Grant
*Bowman & Pisano
Brower 3
Frank Mullane
Marie Lo
(Others to fill)
2d half (22-25)
*J & N Olms
Miller & Bradford
Grace Nelson
Chris Richards
(Others to fill)

NEW ORLEANS
Palace
(Mobile split)
1st half
Lew Hoffman
3 Blighty Girls
Holman Players
Yardon & Perry
Ruth Curtis Co

NEWPORT NEWS
Olympic
Chester & Allen
"Tid Bits"
Geo Yeoman
Kenna Co
(One to fill)
2d half
Sophie Kassmir Co
(Others to fill)

NORFOLK
Academy
(Richmond split)
1st half
Jack Morley
Cabaret De Luxe
Monarch Comedy 4
(Two to fill)

PETERSBURG
Century
Sophie Kassmir Co

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LOUISVILLE
National
(Nashville split)
1st half
Time & Tide
Williams & Pearce
Rawson & Clare
Sterling Four
Aerial Silverlakes

MACON, GA.
Grand
(Augusta split)
1st half
Julia Edwards
Scott & Christy
Riley Shetta & C
Weber Taylor & H
White Black & U

MEMPHIS
Orpheum
(Little Rock split)
1st half
Amanda Gray
Lewis Bernays
Petticoat Minstrels
Toney Gray Co
Rose King 3

MOBILE
Lyric
(N Orleans split)
1st half
Peggy Carhart
Watkins & W
Lovenberg Sis & N
Joe Bennett
Nikko Japs

MT. VERNON, N.Y.
Proctor's
2d half (15-18)
Blaine & Tiaere
2d half
Chester & Allen
"Tid Bits"

PITTSBURGH
Davis
McCarthy & Faye
Lane & Moran
M Crossman Co
Eddie Borden Co
Alex Bros & Evelyn
(Others to fill)
Sheridan Square
(Johnstown split)
1st half
The Arandas
Robb & Hollis
"Sweet Sixteen"
(Two to fill)

READING, PA.
Majestic
Hendery & Bradley
"Private Property"
(Others to fill)
2d half
Hibbitt & Malle
McLallen & Carson
Conway & Fields
5 Chapins
(One to fill)

RICHMOND
Lyric
(Norfolk split)
1st half
Girard Bros
Walsh & Edwards
Redella Blair Co
Morley 3

LEO BEERS
Management Messrs. Shuberts

Amaranth Sis

ROANOKE
Roanoke
Bessie Clifford Co
3 Hoye Sis
Joe Thompson Co
Dora Hilton Co
Lynch & Zella
2d half
Kartelli
3 Chums
Libby & Sparrow 3
Daly Mack & D
(One to fill)

SAVANNAH
Bijou
(Jacksonville split)
1st half
Camarie & Cleo
3 Dixie Boys
"On Mississippi"
4 Ushers
3 Ankers

SYRACUSE
B. F. Keith's
Rudinoff
Hartley & Eastman
Le Maire & Hayes
Harry Cooper
L Gunning Co
Sanders & Milliss
La Bernicia Co

YONKERS, N. Y.
Proctor's
Renard & Ferris
*Kitty Doner Co
Harry Breen
(Two to fill)
2d half
Keller Reilly
Nevins & Mack
3 Dolce Sis
(Two to fill)

Poli Circuit

BRIDGEPORT
Poli's
The Sterlings
Adams & Brown
Indoor Sports
Mann 3
Sherman & Rose
2d half
Foster & Peggy
Bob Millikin
"Beauties"
Haig & La Vere
6 Tasmanians
Plaza
Stanley
Lynn & Uno Wo'y
Will Evans
"Making Movies"
2d half
Fay & Thomas
The Natural Voice
Morton & Wilson
"Making Movies"

NEW HAVEN
Bijou
Fay & Thomas
Nardini
Maxwell 3
Morton & Wilson
6 Tasmanians
2d half
McRae & La Port
Lynn & Uno Wo'y
"Broadway Nights"
Will Evans
Leon's Ponies
Palace
Foster & Peggy
Bob Millikin
"Beauties"
Shrine & Fitzgib'ns
3 Jordan Girls
2d half
Stanley
Adams & Brown
"Indoor Sports"
Mann 3
Sherman & Rose

SCRANTON, PA.
Poli's
(Wilkes-Barre split)
1st half
Francis & Wilson
Lee Hing Chin
Wolfe Henderson Co
Melton & Renn
"For Pity Sakes"

SPR'F'LD, MASS.
Palace
Margaret Taylor
Bowen & Baldwin
E Keller & Chums
Chas Martin
Vlasta Maslova Co
2d half
Bravato
Kelly & Brown
Donaldson & Van
Shrine & F'gibbons
Leah White Co

WATERBURY
Poli's
Jean & Val Jean
Dan Smith
Leah White Co
Haig & La Vere
Semstead & Marion
2d half
The Nellors
Bowen & Baldwin
Cutty & Nelson
Rome & Gaut
Vlasta Maslova Co

WILKES-BARRE
Poli's
(Scranton split)
1st half
The Smiths
Maud Rockwell
Harry Hood Co
Kramer & Boyle
Rose Revue

WORCESTER, MASS.
Poli's
Ramoya
Kelly & Brown
The Natural Voice
Elkins Fay & E
Leon's Ponies
2d half
The Sterlings
E Keller & Chums
"Overseas Revue"
(One to fill)

BOSTON B. F. KEITH

Vaudeville Exchange, Boston

BOSTON
Boston
Tuck & Clare
Marion Clare
Lyle & Emerson
Hayden & Craft
Eleanor Pierce Co
Gordon's Olympia
(Scollay square)
Bobbie & Grovini
Innis & Ryan
Billy Miller Co
Reed Clifton
Kluting's Animals
Gordon's Olympia
(Washington St.)
Joe La Vaux
Overholt & Young
E & J Ford
Dunne 4

BROCKT'N, MASS.
Strand
Pauline & Francis
Fox & English
Hungarian Rhap
(One to fill)
2d half
Brown & De Mont
Ashland & May
McCarthy & S
A & L Bell
Gypsy Songsters

CAMBRIDGE
Gordon's Cent. Sq.
The Hedleys
McCarthy & S
Storey & Clark
Taylor Howard & T
2d half
True Pals
Rollison & Jeffries
Susan Thompkins
Doree's Operalogue

HALIFAX, N. S.
Strand
Chief Eagle Horse
McGowan & Cheney
Murray Girls
Stewart & Neff
Aerial Shaws

HOLYOKE, MASS.
Mountain Park
El Cleve
Butler & Parker
Homer Miles Co
L W Gilbert Co
Doree's Operalogue
2d half
Jordan Girls
Storey & Clark
Eddie Ross
(Two to fill)

LEWISTON, ME.
Music Hall
True Pals
Green & Myra
Ashland & May
Bobby Heathley Co
2d half
Carpos Bros
Tappan & Armstr'g
E La Bergere Co
Burns & Brown

LYNN, MASS.
Gordon's Olympia
Hanlon & Arthur
Tappan & Armstr'g
Eddie Ross
E La Bergere Co
2d half
The Hedleys
Green & Myra
Taylor Howard & T
Bobby Heathley Co

NEW BEDFORD
Gordon's Olympia
Rollison & Jeffries
Susan Thompkins
A & L Bell
Gypsy Songsters
2d half
Pauline & Francis
Fox & English
L W Gilbert Co
Hungarian Rhap

ST. JOHN, N. B.
Opera House
Valley Kato
Mills & Roland
Coder & Luken
(One to fill)

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ORPHEUM CIRCUIT

Palace Theatre Building, New York City

CHICAGO
Majestic
Sylvester Schaffer
"Once Upon Time"
Stan Stanley 3
Reno Keys & M
Langford & Fr'ks
Burke & Sons
Harry Ellis
Bartram & Saxton
Rose
Palace
Nat Nazarro Jr Bd
Ye Song Shop
Frances Kennedy
Ralph Herz
Lawton
La France & K
Weber Girls
Reed & Tucker
Lawton
State Lake
"Last night"
Bob Hall
Joe Thornton
Elizabeth Murray
Rose & Moon
Palo Singers
Little Jim
Pantages 3
Ray Conlin

CALGARY, CAN.
Orpheum
(19-21)
(Same bill plays Victoria 22-24)
Singer's Midgets
Grace & Alberta
Raymond Wylie Co
Ray La Pearl
Shaw & Campbell

DENVER
Orpheum
(Sunday opening)
"Last Night"
Earl & Sunshine
Bert Hanlon
"Melody Garden"
Lester Worth Co

KANSAS CITY, MO.
Orpheum
(Sunday opening)
Under Apple Tree
Jackie & Billie
3 Rosellas
Edward Marshall
Newhoff & Phelps

LOS ANGELES
Orpheum
Joe Howard's Rev
Rooney
Gardner & H'tman
Rathbelli's Birds
Merlin
Earl & Earl
Kane & Herman
Dark Bros

MILWAUKEE
Palace
Pistel & Johnson
Flanagan & W
Emma Haig
Yahn & Beck
3 Lees
(One to fill)

MINNEAPOLIS
Orpheum
Florence Tempest Co
The Champion
Wilson & Larsen
Alexander Carr Co
"Fixing Furnace"
Morgan & Gates
Bill Robinson
Reddington & G'nt

SAN FRANCISCO
Orpheum
(Sunday opening)
Franklyn & Green
Danube Sisters
V. & E. Stanton
Brennan & Rule
Creole Fashion Pl
Man Off Wagon
Chong & Moey
Greener & Gardner

SEATTLE
Orpheum
Frank Dobson Co
Bevan & Flint
Willie Mahoney
Jerome & Newell
Mrs Wellington's C
Edna Showalter
Ree & Helmer

SIOUX CITY
Orpheum
Garcinetti Bros
Marie Gasper
Cahill & Romaine
Merlin
Roth Kerr Co
Felix & Fisher
Robe & Nock
Valente Bros
Rice & Newton

VANCOUVER, B.C.
Orpheum
Georgia Campbell C

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CHICAGO
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Reeder & Arm'g
Stewart Sisters

ST. PAUL
Orpheum
(Sunday opening)
Dunbar's Girls
"Petticoats"
Davis & Chadwick
Gene Greene

SALT LAKE
Orpheum
(Sunday opening)
Harry Hayden Co
Clifford & Wills
Nelson & Barrys
Haytake Bros
Musical Parshleys

WINNIPEG
Orpheum
Lovett's Concentrat'n
Herlick & Engo 3
Irving Fisher
Duffy & Sweeney
Arco Bros

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago

B'LLEVILLE, ILL.
Washington
Ermine Sisters
Rosie & Florence
Roller Brothers
2d half
Kuba Sisters
Dolly Walsh
Violet & Lewis

E. ST. LOUIS, ILL.
Erber's
Flying La Mars
Kuba Sisters
Dolly Walsh
H'drix Belle Isle Co
2d half
Cedric Lindsey
Little Caruso
(Two to fill)

KANSAS CITY
Globe
Curtis & Buster
Bard & Stone
Robb & Whitman
4 Normans
(One to fill)
2d half
Eddie Lambert
Nora Norman Co
Reeder & Meehan
(Two to fill)

RACINE, WIS.
Rialto
Jean Gibson Co
Chey Ling Hee Tr
Russell & Titus
(Two to fill)

ST. LOUIS
Columbia
Violet & Lewis
Broughton & Turner
Jessland Naval 3
4 Harmony Kings
Little Caruso
2d half
Rinaldo Bros
Ermine Sisters
Hendrix Belle Isle
Bob Mills
Roy & Arthur
Grand
Leach Wallin 3
Howell & Mullen
Duncan & Carter
Dixon & Jackson
"Tid Bits of 1920"
Dunbar's Darkies
Patrick & Otto
3 Bartos
(One to fill)
Skydome
Cedric Lindsey

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CHICAGO Special Rates to the PROFESSION

LINCOLN, NEB.
Lyric
Eddie Lambert
"Rising Generation"
2d half
Johnny Keane
Lloyd Nevada Co

OKLAHOMA CITY
Lyric
Harmon
Downing & Bunnin
Yabe's & Nowata
(Two to fill)
2d half
Jerome & Mack
Fredericks E & T
Murray & Hill
Sterling Saxophone 4
Kate & Wiley

OMAHA, NEB.
Empress
Lloyd Nevada Co
Pollyanna
Nora Norman Co
"You'll Be Surprised"
2d half
Skating Macks
Kelly & Stone
(Two to fill)
Roy & Arthur
(One to fill)
2d half
Robert Swan
Rosie & Florence
4 Harmony Kings
(One to fill)

SIOUX CITY, IA.
Orpheum
Garcinetti Bros
Marie Gasper
Cahill & Romaine
(Three to fill)
2d half
Merlin
Roth Kerr Co
(Four to fill)

TOPEKA, KAN.
Novelty
Jerome & Mack
Fredericks E & T
Sterling Saxophone 4
Murray & Hill
Kate & Wiley
2d half
Curtis & Buster
Bard & Stone
Robb & Whitman
4 Normans
(One to fill)

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Irene Francis
Howard & Lewis
B Morrell 6

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Mason & Fletcher
J C Sparks Co
Halligan & O'R
Freehand Bros
(One to fill)
2d half
3 Madcaps
The Royces
Lee Zarrell Duo
Silvers & Berger
7 Musical Spillers
Gene & Mignon
Maude Hackett Co
Canfield & Rubie
Paul & Pauline
Victoria
Skating Morrells
G George Co
M Craig Co
Canfield & Rubie
Lee Zarrell Co
2d half
Montambo & Nap
Nora Allen & Co
Flanne & Bingham
Meyers & Hanford
(One to fill)
Lincoln Sq.
Paul & Pauline
Alf Ripon
G Randall Co
Lazar & Dale
9 Mischief Makers
2d half
Louise & Mitchell
Harmon & Harmon
M Bernard Co
DeWitt & Robinson
Mons Adolphus Co
Greeley Sq.
Louise & Mitchell
Case & Collins
Hardy & Hall
Flanne & Bingham
Browning & Davis
W Manthey Co
2d half
Skating Morrells
LaRose & Adams
G Randall Co
Millard & Marlin
Lazar & Dale
3 Jacks
Delancey St.
Jack Henley
The Royces
Nora Allen Co
Miami Five
6 Imps & Girl
(One to fill)
2d half
Helen Miller
Lewis & Manning
Case & Collins
LaTemple & Co
Welsh & Green
W Manthey Co
National
Harlequin Trio
R & I Telaak
LaTemple & Co
Bryant & Stewart
6 Petleves
2d half
G George Co
O'Neil & Fields
C Fairchild Co
Kelso Bros
(One to fill)
Orpheum
Frank Cotter
LaRose & Adams
Silvers & Berger
Millard & Marlin
Welsh & Green
7 Musical Spillers
2d half
Santora
M & J Love
Welcome Home
Tom Mahoney
6 Imps & Girl
Boulevard
3 Madcaps
Harmon & Harmon
M Bernard Co
O'Neil & Fields
Kelso Bros
2d half
Jack Henley
R & I Telaak
4 Ushers
Boris Fridkin Tr
(One to fill)
Avenue B
Stewart & Olive
French Refugee
Jimmy Lyons
Thomas Bros
(Two to fill)
2d half
Morrison & Harte
Grace DeWinters
Dave S Hall Co
Hoyt Harris & W
6 Petleves
(One to fill)

BROOKLYN
Metropolitan
3 Jacks
Stanley & Lee
Billy Schoen
Boris Fridkin Tr
(One to fill)
2d half
Frank Cotter
Murphy Henry & D
John G Sparks
Browning & Davis
B Morrell 6
Palace
Gene & Mignon
Grace DeWinters
Murphy Henry & D
Fisher & Lloyd
Kramer & Paterson
2d half
Brown's Dogs
French Refugee
Jimmy Lyons
Thomas Bros
(One to fill)
DeKalb
Helen Miller
DeWitt & Robinson
Welcome Home
Tom Mahoney
Montambo & Nap
2d half
Harlequin Trio
Alf Ripon
Marvelle Craig Co
Halligan & O'R
9 Mischief Makers
Fulton
Bissett & Scott
Morrison & Harte
Carl & Inez
4 Ushers
Bernard Troupe
2d half
Alvin & Kenny
Irene Francis
Howard & Lewis
Miami Five
(One to fill)
Warwick
Santora
Carter & Buddy
D S Hall Co
Hoyt Harris & W
Brown's Dogs
2d half
Stewart & Olive
Fisher & Lloyd
Kramer & Paterson
(Two to fill)

ATLANTA
Grand
Sinclair & Grey
Lynn Weston & L
Pealson & Wallace
Fred Hughes Co
La Temple Co
2d half
Healey & Fritz
Hall & O'Brien
Kitaro Japs
(Two to fill)

BAKERSF'D, CAL.
Opera House
El Rey Sisters
Brown & Evans
"Waiters Wanted"
Les Nash
"Frolics of Youth"
2d half
L Raymond Co
Dorothy Roye
Bertram May Co
Edna M Foster Co
6 Tasmanian Girls

BALTIMORE
Hippodrome
Jessie Reed
E M Hall Co
Fox & Mayo
Horne & Preston
(One to fill)

BIRMINGHAM
Hippodrome
Bollinger & R
Chamberlain & E
Nell Fulton Co
Armstrong & Joyce
2d half
Sinclair & Grey
Lynn Weston & L
Pealson & Wallace
Fred Hughes Co

BOSTON
Orpheum
Farrell & Hatch
Hector
Makarenko Duo
Hawthorne & Cook
Black & White
(One to fill)
2d half
Fogue & Fellows
Harry White
Royal Harmony 3
Clayton & Lennie
Sherman & Rose
(One to fill)

CHICAGO
McVicker's
J & D Carbery
Zelaya
Mercedes

CLEVELAND
Liberty
Simmons & Bradley
Hodge & Lowell
"Perfect Day"
Moore & Lyons
F Conchas Jr Co

DALLAS, TEX.
Hippodrome
Tate & Tate
Verga & Marvin
Myrtle Moore Trio
Cleveland & Faye
T Brown's Rev
2d half
Anna Vivian Co
Billy Broad
Hayes & Lloyd
Jerome & Albright
H & A Scranton

DAYTON
Dayton
Dollie Girls
Howard & Cradd'k
4 Renee Girls
Weston & Eline
Cross & Santoro

PITTSBURGH
Lyceum
Dave & Lillian
Mack & Maybelle
Westony & Jensen
Fred Elliott
Reckless & Arley

DETROIT
Colonial
Dailey Bros
Dolly & Calame
Harry Gilbert
"Music World"

DULUTH
Grand
Lawrence Bros & T
Walter O'Dell & W
Faber & Burnett
Mason & Gwynne
Autumn 3
2d half
Louis Leo
Gibson & Betty
Murray & Lane
Foss & White
4 Ginger Snaps

FALL RIVER, MASS.
Empire
Fogue & Fellows
Harry White
Royal Harmony 3
Clayton & Lennie
Sherman & Rose
2d half
Farrell & Hatch
Hector
Makarenko Duo
Hawthorne & Cook
Black & White

FRESNO, CAL.
Hippodrome
L Raymond Co
Dorothy Roye
Bertram May Co
Edna M Foster Co
6 Tasmanian Girls
2d half
C & M Butler
Hunter & Power
"I'll Say So"
Arthur Rigby
Diamond & Brennan

HAMILTON, CAN.
King Street
The Herberts
Rose Garden
Orpheus Septet
Dave Manley
Lafollette Cabaret

HOBOKEN, N. J.
Lyric
Stone & Hale
Lore
Langdon & Smith
Mora & Reckless 2
(One to fill)
2d half
Albert Donnelly
Langdon & Smith
Jones & Jones
Brown's Dogs
(One to fill)

HOUSTON
Prince
Thomas Fred'k Sis
Billy Barlowe

Adrian
B & J Grey
2d half
Pasquale & Powers
Lyons & West
Maude Allen Co
Bobby Henshaw
Girls of Altitude
KANSAS CITY
Garden
R Stornard 3
Octave
Telephone Tangle
Grindell & Esther
Siegel & Irwin
2d half
Fred & Albert
Allman & Woods
Warwick Leigh 3

Valentine Vox
Wyre & Evans
Snell & Vernon
MERIDIAN, MISS.
Princess
(19-20)
Paul Brady
Stanley & Olsen
4 Jacks & Queen
Fisher & Hurst
Aerial LaValls
MINNEAPOLIS
Palace
Ward & Gory
Phenny & Powell
Arthur Pickens Co
Donald J Dunn
Al Golem Troupe

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KNOXVILLE
Loew's
Hanley & Fritz
Hall & O'Brien
Kitaro Japs
(One to fill)
2d half
Milo & Herman
Frances & Fox
(Two to fill)
LONDON, CAN.
Loew
Vee & Tully
Gee & Mack
"Half Past Two"
2d half
Gilbert & Saul
Morgan & Gray
Brown & Simmons
LOS ANGELES
Hippodrome

2d half
Reed & White
Clifton & Kramer
Father's Daughter
Earl & Edwards
5 Avalons
MODESTO, CAL.
Hippodrome
(18-19)
C & M Butler
Hanner & Power
"I'll Say So"
Arthur Rigby
Desmond & Dryden
(23-24)
Kennedy & Kramer
University Trio
Jeff Healey Co
Halley & Noble
Pramer & Phillips
MONTREAL
Loew
Lockhart & Laddie

Lyons & West
Maude Allen Co
Bobby Henshaw
Girls of Altitude
2d half
Sargent Bros
Mae Hunt
Patsy Doyle
Lionel Theline Co
NEW ROCHELLE
Loew
Albert Donnelly
Steppe & Clark
4 Goldbergs
2d half
Carlos & Daddy
Bryant & Stewart
(One to fill)
OKLAHOMA CITY
Liberty
Ethel Mae Barker
Emmett & Moore
G S Gordon Co
Weir & Crest
4 Bellhops
2d half
Musical Christies
Willard & Jones
Howard & Murray
Andrew Mack
The Norvellos
PROVIDENCE
Emery
3 Victors
Helen Moretti
Al H White Co
McCoy & Walton
Mykoff & Vanity
(One to fill)
2d half
Frank Brighton
Boothby & A
Martin & Courtney
Lane & Plant
Darras Bros & C
(One to fill)
SACRAMENTO, CAL.
Hippodrome
Tyler & St Clair

2d half
Ralph Stornard 3
Octave
Telephone Tangle
Grindell & Esther
Siegel & Irwin
ST. PAUL
Palace
Louis Leo
Gibson & Betty
Murray & Lane
Fong & White
4 Ginger Snaps
2d half
Ward & Gory
Phenny & Powell
Arthur Pickens Co
Al Golem Troupe
Donald J Dunn
SALT LAKE
Casino
Welton & Marshall
Murray Leslie
"The Owl Girl"
Fields & Robertson
Faber Bros
2d half
Melva Sisters
Fredericks & Van
Kingsbury & M
Eddie Phillips
3 Krazy Kids
SAN ANTONIO

Simms & Warfield
Cook & Oatman
Skelly & Heit
"Ship Ahoy Girls"
2d half
The Lindsays
Driscoll & W'tcott
Mullally M'c'll & M
Fred Lewis
Military Revue
Wigwam
The Rimbos
Harry J Kelly
Jimmy Rosen Co
Walmsley & Keat'g
Amer Smart Cafe
2d half
Gordon Duo
Leon Stanton Co
Brewster
"Cheer Up"
(One to fill)
SAN JOSE, CAL.
Hippodrome
Fox Benson Co
Gordon Duo
Leon Stanton Co
Brewster
"Cheer Up"
2d half
The Rimbos
Harry J Kelly
Jimmy Rosen Co
Walmsley & K

Frank Brighton
Martin & Courtney
Lane & Plant
Darras & Catalina
Boothby & A
2d half
3 Victors
Helen Moretti
Al H White Co
McCoy & Walton
Mykoff & Vanity
STOCKTON, CAL.
Hippodrome
Kennedy & Kramer
University Trio
Jeff Healey Co
Halley & Noble
Pramer & Phillips
2d half
Tyler & St Clair
Harry Watkins
Fads & Frolics
Mills & Smith
Cunningham & D
SUPERIOR, WIS.
Palace
The Templetons
Mansfield & Riddle
Morris & Flowers
3 Ladellas
Lawrence Bros & T
Weller O'Neill & W
Faber & Burnett
Mason & Gwynne

WACO, TEX.
Orpheum
Anna Vivian Co
Billy Broad
Hayes & Lloyd
Jerome & Albright
H & A Scranton
2d half
Aerial Marks
Smith & Keefe

Kilkenny Duo
Singer & James
Alex Roloff Co
WASHINGTON
Strand
Nunn & Ford
G & B Perry
Florence Hoggy Co
Weber Beck & F
Black & White Rev

PANTAGES CIRCUIT

New York and Chicago Offices

BUTTE, MONT.
Broadway
(17-20)
(Same bill plays Margaret, Anaconda, 21; Liberty, Missoula 22)
Bell & Gray
Ushers 4
Y Burt & Steppers
Harris & Morton
Gautier's B'klayers
CALGARY, CAN.
Pantages
Bresins & Brown
Taylor & Francis

Kremka Bros
Davis & McCoy
Jim Reynolds
Claus & Termini
"Little Cafe"
L'G BEACH, CAL.
Hoyt
Fashions De Vogue
Miller & Capman
Pipifax & Panlo
Billy Small
Weaver & Weaver
"Oh That Melody"
LOS ANGELES
Pantages
Mosher & Sterling
Winchell & Green
"Thund' Mountain"
Mabel Harper
Broadway Echoes
MINNEAPOLIS
Pantages
(Sunday opening)
Lady Alice's Pets
W & M Rogers
Lew Welch Co
3 White Kuhns
Mammy's Birthd'y
OAKLAND
Pantages
(Sunday opening)

Flying Weavers
Chalis & Lambert
Maggie Le Cl'e Co
Senator Murphy
Nine Doves
REGINA, CAN.
Regina
(19-21)
(Same bill plays Empire, Saskatoon 22-24)
Larue & Dupree
Coleman & Ray
Elm City 4
"Revue De Luxe"
Page & Gray
4 Hardeys

Brown & Jackson
Agnes Kayne
Leonard & Anders'n
Clark & M'Cul'gh
"Submarine F 7"
TACOMA
Pantages
Degnon & Clifton
Manning & Lee
Browers & King
Oakley & Dunl'vy
Alice Manning
O'Hara
VANCOUVER, B.C.
Pantages

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Princess
Aerial Marks
Smith & Keefe
Kilkenny Duo
Singer & James
Alex Roloff Co

Amer Smart Cafe
SHREVEPORT, LA.
Grand O. H.
(17-20)
(Same bill plays Alexandria 21)
Sargent Bros
Mae Hunt
J Gordon Players
Patsy Doyle
Lionel Theline Co
(21-23)
(Same bill plays Alexandria 24)
Paul Brady
Stanley & Olsen
4 Jacks & Queen
Fisher & Hurst
Aerial LaValls
SPOKANE
Hippodrome
The Pereiras
Blair & Crystal
Cooper & Lane
Hugh Johnston
Marino Dancers
2d half
Martin & Elliott
J & K King
Havana Sound
Bert Adler
Reford's Wheel
SPR'G'F'LD, MASS.
Broadway

Autumn 3
TAFT, CAL.
Hippodrome
(18-19)
Rondow Trio
Ryan & Moore
William Sisto
"Honeymoon Inn"
(23-24)
Hi Ray Sisters
Brown & Evans
"Waiters Wanted"
Lee Nash
"Frolics of Youth"
TORONTO
Yonge
Hyoda Bros
Alex Gray
Belleridge & G
Douglas Flint Co
Hampton & Blake
"Playmates"
VICKSBURG, MISS.
Walnut St.
(22-23)
R Wally Co
McDonnell & West
L & M Hart
Lew Hawkins
Chalfonte Sis

Harvey W'ms Co
Ward Bros
Maybelle Band
DENVER
Empress
Nelson's Animals

SALT LAKE
Pantages
H & H Savage
Hacker & Winifred
Lowrie & Gedway
Lowrie & Prince
4 Danubes
"You'd Be Surprised"
SAN DIEGO
Savoy
The Mellettes
"Dot a Phone"
Seven Bell Toys
Jennings & Mack
Early & Laight
Riding Lloyds
SAN FRANCISCO
Pantages
(Sunday opening)
3 Melvins
Frances Renner

Price & Bell
Jack Reddy
"Somewhere in Fr"
Harvey Haney & G
McKay's Revue
VICTORIA, B. C.
Pantages
Mizuno Japs
Lamont Gilbert Co
Fred Weber Co
Jan Rubini Co
Pearson N'p't & P
Gautier's Toyshop
WALLA WALLA, WASH.
Pantages
(19-21)
(Same bill plays

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Neal & Stewart
Tom Davies Co
Cuesta & Verdi
Terpsichore 4
2d half
Rondow Trio
Ryan & Moore
William Sisto
"Honeymoon Inn"
MEMPHIS
Lyceum
Richard Wally Co
McDonnell & West
L & M Hart
Lew Hawkins
Chalfonte Sis
2d half
Hale & Kline
Gilbert Sis

Francis & DeMar
"Let's Go"
Carlton & Belmont
Bernevici Bros
NASHVILLE
Vendome
Nale & Rizzo
Gilbert Sis
Valentine Vox
Wyre & Evans
Snell & Vernon
2d half
Bollinger & R
Chamberlain & E
Nell Fulton Co
Armstrong & Joyce
NEW ORLEANS
Crescent
Pasquale & Powers

Harry Watkins
Fads & Frolics
Mills & Smith
Cunningham & D
2d half
Monte & Parti
C & C McNaughton
Harry Gabe Co
La Hoen & D
Johnston Bros & J
Stone & Moyer Sis
ST. LOUIS
Garrick
Max York's Dogs
Rodero
Henry Keane Co
Coffman & Carroll
Fulley Hall & H

2d half
Thomas & Fred's 3
Billy Barlowe
Adrian
B & J Gray
(One to fill)
SAN DIEGO, CAL.
Hippodrome
(21-24)
Swain's Animals
Spencer & Rose
Neal & Stewart
Tom Davies Co
Cuesta & Verdi
Terpsichore 4
SAN FRANCISCO
Hippodrome
The Pereiras

Alexander & Mack
Walsh & Dyer
Lonnie Nace
Japanese Revue
EDMONTON, CAN.
Pantages
Norvellos
Stuart & Wood
H'w'd Fields Mins
Goldie Bird
Jarrow
Clark's Hawaiians
GT. FALLS, MONT
Opera House
(20-21)
(Same bill plays Marlow, Helena 22)

Adonis Co
Rose Valyda
Arthur Devoy Co
Simpson & Dean
Basil & Allen
"Haberdashery"
OGDEN, UTAH
Orpheum
(22-24)
Shelton & Hodges
Abrahams & John
W H Wakefield
Nevins & Gordon
Walters & Walters
"His Taking Way"
PORTLAND, ORE.
Pantages

Heart of A Wood
Harry Van Fossen
"Footlight Revue"
SPOKANE
Pantages
Alaska Duo
Nadine Pagie Co
Frank Stafford Co
Jean Barrios
Bambinella Bros
"30 Pink Toes"
SEATTLE
Pantages
Aeroplane Girls

North Yakima
22-24
Scheppe's Circus
Fargo & Richards
Josephine Davis C
Dobbs Clark & D
Kremlin of Moscow
WINNIPEG
Pantages
Nora Jane Co
Two Kuehns
Herbert Denton Co
Ted Doner
"Little Cinderella"

IN AUSTRALIA

By ERIC H. GORRICK.

Sydney, June 17.

HER MAJESTY'S—"Kissing Time" (very big hit).

CRITERION—"Three Wise Fools" (capacity).

ROYAL—Carter the Great (fair).

PALACE—"Mother Hubbard" (June 19 "Tiger Rose").

TIVOLI—"Bran Pie," with Lee White and Clay Smith.

G. O. H.—Stock.

LYCEUM—"A Burglar by Proxy."

HAYMARKET—"The Grim Game."

STRAND—"Footlights and Shadows."

TOWN HALL—Ross Smith flight picture.

FULLER'S—Helen Charles, fine; Ward and Sherman, laughing hit; Evans and Dean, passed; Amy Rochelle, hit; Henri French, good; Lola Bloy, well received; Sinclair Bros.

Melbourne.

HER MAJESTY'S—"Bing Boys on Broadway" (June 26 "Passing Show 1920").

ROYAL—"Yes, Uncle."

TIVOLI—"The Man From Toronto," with George Tully and Margaret Swallow.

KING'S—"The Little Damozel" (Emelie Polini).

PLAYHOUSE—"Smart Set Diggers."

TOWN HALL—Moiseiwitch.

FULLER'S—Hal Rae, Coco and Evans, Archie and Gertie Falls, the Bonstellas, Stiffy and Mo Co.

NEW ZEALAND.

Auckland.

HIS MAJESTY'S—"Daddies," Grenita Lascelles and Herbert Ranson.

OPERA HOUSE—Le Mounier, Princess Mysteria, Edwards and Parkes, Geo. Ross, Musical Carltons.

Christchurch.

OPERA HOUSE—Jennings and Gerald, Walter George Co., McNamara and Clinton, Louis London.

Sydney, N. S. W.

Charles Chaplin in "A Day's Pleasure" did big business here. Picture a disappointment.

"Male and Female" did immense business at the Haymarket Theatre.

Ward and Sherman are to produce a revue for the Fullers.

Cecilia Mavis leaves for the States by the "Ventura" after a tour of the Fuller circuit.

"Kissing Time" is doing capacity at Her Majesty's.

"Tiger Rose" opens at the Palace June 19, under J. and N. Tait direction.

Daisy Yates, the dancer, secured a verdict for $2,500 against Syd Yates, her former partner. The case arose over breach of promise.

Moiseiwitsch, the celebrated Russian pianist, is creating a furore at the Town Hall, Melbourne.

Appearing at the Victoria Theatre, Newcastle, this week, are Thurber and Thurber, Smith and Lee, Leonard Nelson, Geo. Hall and the Correlli Trio.

The Universal Film Co. of America will open exchanges throughout Australia. Head office to be in Sydney, under management of Mr W. Bryson.

The Carroll-Baker studio is nearing completion. It is situated at Waverley, a suburb of Sydney.

Sir Ross Smith is doing good business at the Town Hall with his England to Australia flight picture.

Business is booming at all theatres at present, owing to enormous crowds here for arrival of Prince of Wales.

Nellie Stewart is to reappear at Her Majesty's during the gala performance to the Prince.

Lena Ukalo, the skater, is at the Glaciarium.

Paul Stanhope has joined the Harry Clay Co.

John McCormack is to begin his season under Tait direction at the Town Hall, Sydney, early in July.

Carrie Lanceley, the singer, has left for a tour of America and England.

Adeline Levey, an old time English star, is visiting here.

J. C. Williamson's Digger Pierrots are having a very successful season in Adelaide.

The Rev. Frank Gorman did not sail by the "Ventura." He is playing the Empire, Brisbane, for the Fullers.

The Prince's Band of 40 will give a series of concerts at the Town Hall under the Tait management.

Flora Cromer, an English comedienne, has been engaged by Hugh D. McIntosh for a tour of the Tivoli circuit.

Wilmer Bentley has arrived here to produce "Irene" for J. and N. Tait.

"Three Wise Fools," with John D. O'Hara, received an enthusiastic reception at the Criterion June 12.

Dorothy South has been engaged by the Tait management to play the same part in "Irene." Other members of the cast include Chester Clute, Maggie Weston, Robert Jervett.

Wilfred Lucas and Bess Meredyth arrived by the "Sonoma" last week under contract to Carroll-Baker Picture Co. By the same boat came Kathleen Key, ingenue; Bert Glennon, co-director, and Dudley Blanchard, film editor.

"Bran Pie," written by J. Hastings Turner and Ronald Jeans and featuring Lee White and Clay Smith, was presented at the Tivoli May 29. It is the best show the Tivoli has housed in years. Magnificent scenery and lighting effects helped put it across. Lee White went over big with Clay Smith in songs at the piano. The laughing hit was scored by George Gee. Lily Bruce, a classical dancer, won applause. J. V. Jackson produced. The show is playing to capacity.

LEGIT REVIEWS.

(Continued from page 15.)

with Dooley, both falling over each other.

Mr Hendricks did not appear until about the middle of the second act, as a Montana miner who had saved his money to marry Nina Romaine, the prima donna, who had never seen him. Hendricks seems such a splendid player amongst the present company it is a pity his role could not have been more extended. His singing of the Indian number was superb. That number sounded as good as did Herbert's "Natoma."

Richard Bruce is credited with the book and lyrics, having done the better with the lyrics. It's perhaps fortunate for many authors the $3 showgoers don't frequent vaudeville in a body. There is many a laugh in a Broadway show after it has long since died out as such in vaudeville. Although of course with an agreeable author there may be interpolations of lines for laughs. And not always lines, for "Catch 'em young, treat 'em rough, tell 'em nothing" has been a laugh with a vaudeville turn for a long while. Now it is a song title.

George Lederer is some comeback producer—two hits in a year. He produces with taste, spells class all over the stage and picks with judgment.

The only thing "The Girl in the Spotlight" has to buck is the weather. And if the weather for the rest of the summer holds business down at the Knickerbocker, that will never hurt this show, for when it grows chilly again Lederer has a piece of property that will roll up his bankroll.

Sime.

CENTURY PROM.

Though heavily advertised to open Thursday night of last week the Century Promenade (atop the Century theatre) with its "Century Revue" and "Midnight Rounders," the two shows offered respectively at 9 and 11:30 in the evening, did not debut until Monday night. A special showing with the press invited drew the reviewers to the Shuberts' new aerial resort Wednesday night of last week, but after serving a dinner it was announced the shows were postponed and all were dismissed. The costumes or scenery weren't ready it was explained. Another private showing which did occur was Sunday night and the scribes hurried in from week end vacations in liberal number. Attendance for the private performance was distinctly mixed, the general press being non-committal in applause while invited guests were the reverse. However, no encores were carded and none given, it being really a dress rehearsal and a needed one.

The Shuberts have expended a heap of money in doing over the roof. New lighting fixtures and the general lay out make it the nearest thing to a Continental cafe. One of the special features is the promenade itself which is terraced from the theatre section. Facing Central Park there is a splendid vista for diners, who may enter that part of the roof by payment of a dollar cover charge, without attending either revue.

It is the cafe feature which the Shuberts count on for a large draw for patrons caring to spend the whole evening atop the Century. In one feature at least the Century Promenade excels the New Amsterdam Roof, for it has that fine outlook on the park to make it a great summer value. In the winter the Amsterdam Roof issued a new nine o'clock revue with the cafe feature made one of the main ideas. After a few weeks the early show eased off in attendance and it was finally withdrawn and replaced with Hickman's Orchestra (now current). It is a question whether the Shuberts can turn the early show trick in Central Park West. They have a better chance in summer through the open air feature of the Promenade.

Sunday night's showing was only of the "Midnight Rounders." The nine o'clock revue has more vaudeville than the late show, though it too has numbers. Drawing the personnel partly from the Winter Garden there is a exceptional display of cast. The roster for both shows totals 104 persons, with at least 65 being in the chorus.

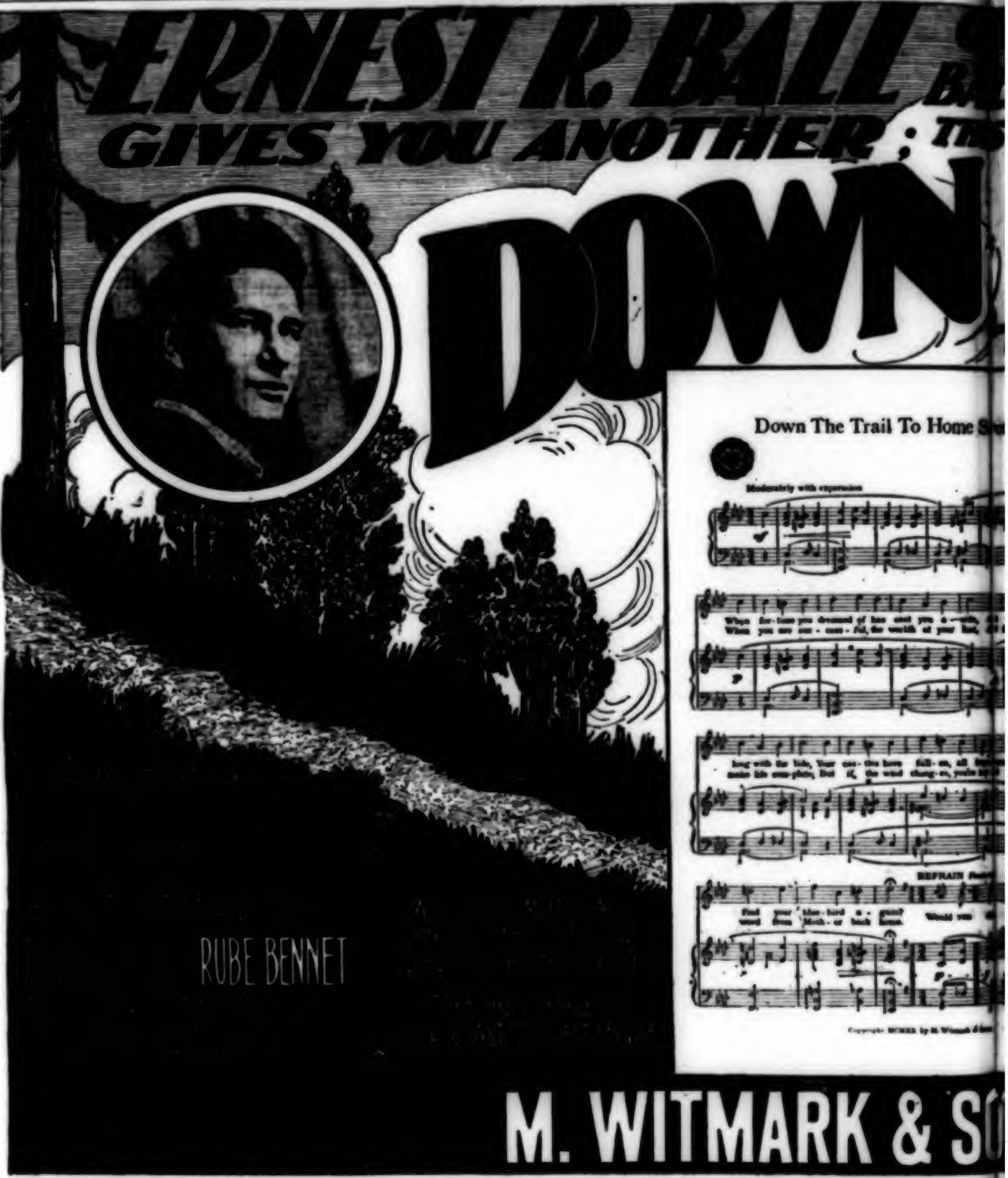
The display in complement, costumes and to a lesser degree settings (because of the limited stage) the "Midnight Rounders" is a junior Winter Garden show. In the two shows there are 53 numbers with 32 of those in the midnight performance. Sunday night the performance ran from 8:45 until 11:35, including intermission of a half hour. At that about a half dozen numbers carded on the program were not given.

That means it is a long "showy" show. Of laughter there is a minimum and it is the stated idea the late comers "want girls, not comedy." The general staging is credited to Lew Morton, but since the show is largely musical numbers Jack Mason appears to have had the real job. Mr. Mason recently returned from London and Paris and he brought with him a flock of novelties. Several went into "Cinderella on Broadway" and others into the "Midnight Rounders." Figuring the limited stage, Mason did clever work.

There is a skein of plot and through that agency, what comedy there is attains. Harry Kelly as the "deacon" and Lew Hearn in an eccentric role figure in the main and to them the comedy is assigned. That the laughs aren't there probably is because of the book. The "deacon" is a saint at home, but is really a devil among the girls on the outside. He manages via his doctor who says he walks in his sleep but the doc is free with his "prescriptions." Hearn wanders into a girl's seminary and there his crony discovers the phony idea. The result is that the pair start out to become rounders, visit the stage door of the Winter Garden and the like. The "breaks" Sunday night fell to Hearn. He is especially good in a cafe scene with Joe Opp and there is so much "action" that both men will know they are working on warm nights.

The numbers started quickly after the plot was planted. Jane Green was out with some choristers in a new song "Romantic Blues," later having a specialty with James Blyer with the songs her usual routine. Vivian Oakland

(Continued on page 32.)



ILL AND INJURED.

Frankie Myers, treasurer of the Liberty, New York, was operated on at Dr. Stern's sanitarium last week for hernia. He is reported recovering. J. Blutch, assistant treasurer, is in charge of the box office.

Jimmie Fallon (Fallon and Shirley) and formerly Fallon and Brown, is ill with pneumonia in his apartment in the King James Hotel. All immediate time for the Fallon and Shirley act has been cancelled pending Mr. Fallon regaining his health.

A cable supporting the aerial apparatus of the Three Lordons broke while the act was performing at Henderson's, Coney Island, Monday night, and the comedian of the turn sustained a fall of 10 feet to the stage. The audience became a bit excited thinking a bad accident had occurred. The curtain was lowered and an announcement made that the fall was not serious, the audience leaving the house quietly, the turn being the closing number. A physical examination following the accident disclosed that the performer had escaped luckily with a couple of minor bruises.

Marguerite DeVon, who has been ill in St. Luke's Hospital for a fortnight, has fully recovered and is at present staying with her parents in New York.

There were two accidents at the Century this week and painful injuries sustained. On Tuesday evening during a rehearsal of the Century Promenade revues J. J. Shubert fell from a miniature runway which was supposed to have been equipped with steps. He sustained bruises. On Monday night Muriel Lodge, one of the sextette in "Florodora," was badly burned about the body when some "canned heat," which she was using in her dressing room, overturned. She will be out of the show for some weeks.

Earl Van Nostrand ill with blood poisoning at his home.

Mrs. John F. Robinson, wife of the circus owner, was removed to the Christ Hospital in Cincinnati on Sunday to be operated on for a serious internal ailment.

Pete Wendling (Waterson, Berlin & S.) was operated on for appendicitis at a local hospital in Los Angeles last Saturday. Late reports concerning his condition were very favorable.

IN AND OUT.

Papan and Armstrong could not open at the Strand, Shenandoah, Pa., first half current week. Illness.

NEW ACTS.

Harry J. Conley and Naomi Ray, singing skit "Good Night" (Rose and Curtis).

Kenny and La France, man and woman singing and dancing skit, "Just Married."

Mabel Sherman, formerly Sherman and Uttry, in a singing specialty with an accompanist.

Marie Clark and Vera Berliner comedy singing and dancing (Frank Evans).

Miller and Lyle in "40 Below" (Harry Weber).

May Ward returning to vaudeville in a new single (Pat Casey office).

Enos Frazere, a new aerial routine, titled "The Ace of Thrillers," scenery by Robert Dickie, material by Al Fox.

Wallie Clark having just completed a tour of the Orpheum is to go right back over the circuit again in "The Rose," a new sketch, written by William Anthony McGuire.

Enos Frazere has a new offering that is to be known as the "Ace of Thrillers," which was written by Al Fox of the "Scandals of 1920." In it Frazere will make his debut as a talking aerialist.

Max Burkhardt, assisted by Maud Matthews and Alex Brady. Singing act.

Jack Ryan and Earl Bronson, singing and piano.

"Private Property" tab with Bobby Capron, Lew Brown and Muriel Bastick principals and a chorus of 8 girls. (Wm. Brandell, producer.)

Waiman & Berry, musical.

Watts & Ringold, colored song and dance couple.

PEMBERTON TAKES GARRICK

Brock Pemberton has made an arrangement with the Theatre Guild whereby he will present "En-

REATEST of ALL
LLAD WRITERS
S TIME IT IS
THE TRAIL
TO HOME SWEET HOME

et Home

By ERNEST R. BALL

WE PREDICT FOR IT
EVEN A
GREATER SUCCESS
THAN ACHIEVED
BY HIS
"LET the REST
of the WORLD
GO BY"
RIGHT NOW THE
BIGGEST BALLAD HIT
IN THE COUNTRY

NS
AL. COOK
1562 Broadway, New York
Next to Palace Theatre

MAY HALT BUILDING.

(Continued from page 1)

or to refuse permits for any further theatre or garage building until such time that the housing conditions in the borough were in better shape. A session of the various bureau heads of the borough is expected later in the week to act on the question. The indications are that the movement will also extend to Manhattan.

During the last week the real estate columns of the various dailies have been calling attention to the fact that there is a tremendous amount of theatre building going on in Greater New York and that the builders seem to have no trouble in taining loans for their projects the exclusion of the financing of building propositions.

reports show that $25,000,000 invested in the building of [illegible] district. The plans filed for buildings for amusements for the first half of the year break all records. The records also show that there are about 500 theatres in the greater city and 650 in the metropolitan district. In Manhattan alone there are 325 theatres, while Brooklyn has 115.

In the resume of the new buildings the Robertson-Cole structure, at 49th street, which is to have two projection rooms on the roof, is included as a theatre because of this. As a matter of fact the structure is to be devoted to offices and stores.

The financing of the Loew State theatre was completed last week. The Metropolitan Life Insurance Co. is giving Loew a loan of 2,250,000 on the building. The cost of the property was $2,500,000 so that the total improvement when completed will cost [illegible] 000,000.

In addition there is the new Walter Jordan house on 41st street, west of Seventh avenue, adjoining Joel's, the houses planned by the Shuberts, Sam H. Harris and Irving Berlin on 44th and 45th streets, the Shubert house on 49th street and the big picture house planned by the Walk Amusement Co. at 50th street and Eighth avenue.

In Greenwich Village plans have been filed for a $200,000 theatre of Margaret Huntington at 125-139 Washington Place, and for the Sheridan Square Realty Co. on Greenwich street, Seventh avenue and 12th street, which is to seat 2,500 and cost $400,000. Harris Barr is planning a house at 140-44 Prince street to cost $200,000.

On Washington Heights there is the house planned by A. H. Woods for the site at 185th street and Broadway; a [illegible] house on Amsterdam avenue, between 148th and 149th streets, almost across from William Fox's Washington; and the big B. S. Moss house at 181st street and Broadway, which will represent $1,000,000.

In the Harlem section there is a house planned for 137th street and Seventh avenue, which is to seat 1,100 and which is to cost $100,000.

The Bronx has houses under construction for Loew, Fox, Moss and the Keith interests ranging from $750,000 to $1,000,000 in cost. In addition there is the studio of the Jackson Film Co., at Westchester and Jackson avenues, and the $[illegible] 000 project of the Trepark Realty Co., on Tremont avenue.

Brooklyn has theatres underway that call for more than $4,000,000. The latest plans filed call for a $600,000 structure on Butler avenue, a $600,000 house to seat 2,000 at [illegible] a $204,000 house on St. John's place; a $150,000 theatre on Wyckoff street and a $100,000 theatre on 36th street near 20th avenue.

New York capital is also behind the $1,000,000 theatre which is to be built by Travis Whitney in Newark at Broad, Fulton and Rector streets. In West Hoboken there is a $300,000 theatre planned for Courtland street, and in New Brunswick, N. J. a house seating 3,100 to cost $250,000.

By calling the attention of the law makers to these facts and the seeming impossibility to obtain loans for the erection of buildings that would relieve the housing situation, it is believed that measures may be enacted that will curtail the building of any further amusement places until such time that adequate provision is made for the families in Greater New York as to living quarters.

VAUDEVILLE IMPROVEMENT IS NOT A "ONE MAN" AFFAIR

Pittsburgh, Pa., July 2, 1920.

Mr. E. F. Albee,
Palace Theatre Building,
New York City, N. Y.

My dear Mr. Albee:

Having read several communications lately from vaudeville artists which are intended to illustrate the feeling of co-operation and friendly interest that is existing between the manager and the artist today, I feel that I must relate the following:

I am doing so without coercion or advice from any individual or source whatsoever, but simply on my own initiative.

The first half of the present week I played the Hippodrome at McKeesport, Pa. Although checking my baggage one hour ahead of time, and even arranging, as I thought, for the same to leave on the train with me, it did not arrive in time for me to open. In fact, I was unable to open until the next day.

Now, that has unfortunately happened once or twice on previous occasions, myself always being the loser. On Wednesday evening, after concluding my last performance, Mr. McDonald, who is the assistant manager to Mr. Harris, approached me and smilingly handed me my salary in full.

There was no mistaking the generous smile and the hearty, sincere handshake that accompanied the considerate act. Needless to say, I thanked him as much as one can with mere words, and also lost no time in going to Mr. Harris to endeavor to convey my appreciation.

Several years ago, when my salary was considerably less than at present, I missed a performance in an up-State town through baggage failing to arrive. I shouldered the loss, the manager deducting to the fraction of a cent.

I know a manager is justified ordinarily in deducting for performances missed, and Mr. Harris or any other manager would perhaps be well within their rights and the terms of the contract. But here I think is an illustration of generous consideration and sincere good-will. It is little deeds like the one related that bring a ray of sunshine into the often clouded heart of the actor far from home and perhaps with a sorrow or anxiety that no one but he knows.

If that spirit could be imbued into us all what a great old world this would be. I think it is coming around to it. I'm an optimist.

Anyway, Mr. Harris and his assistant, Mr. McDonald, are forty-five calibre and centre fire, at that. May their smiling countenances continue even outshining the proverbial Pittsburgh haze, which, wafted by summer breezes, often envelops McKeesport, Pa.

With best wishes to you, Mr. Albee, for your future health and happiness, I am

Truly yours,
BUD LORRAINE
(Cowboy Ventriloquist.)

July 8, 1920.

My dear Mr. Lorraine:

I have yours of July 2d. The co-operation of the different managers throughout the United States, who are putting into practical working conditions the principles laid down by the Vaudeville Managers' Protective Association and the National Vaudeville Artists' Association is more and more in evidence. I receive many letters similar to yours and it is very gratifying.

No one man can carry out this work; it must be done by all and the reward will come to every man in the knowledge and satisfaction that they are building a foundation under their business by conducting and managing their houses on humane principles. Taking the sentiment away it really gets down to a business proposition. The managers receive better service, the artists are made happier, and when all find they cannot do anything mean or unbusinesslike to each other, without having it sometime revert back to their discredit, then the foundation will be secure and the majority will see that the minority does nothing to upset the conditions, thereby creating a lasting effect irrespective of the work of one man or any set of men being in evidence to guide it.

I have heard it remarked that if I were to retire from activity this movement will stop. I want to say to you and every other artist in vaudeville that the managers are not working on this as any one-man movement—they are taking it upon themselves as a constituted body to perpetuate this reform in vaudeville. They are not building foolishly nor are they depending on any one or half dozen men. This work is going to stay, and while at present I am representing the vaudeville managers, they will be ready at any time that my work should lessen to put in my place a half dozen men, who are just as anxious and competent, to see that these principles are carried out.

Sincerely yours,
E. F. ALBEE.

Mr. Bud Lorraine,
Harris Theatre,
Pittsburgh, Pa.

(Continued from page 19.)

who had the bulk of the singing among the feminine contingent, duetted early with Hal Hixon, with a interpolated number "Who Cares" (by Howard C. Rogers and Leo Edwards). Hixon's first appearance was as a juvenile and he did rather well. His dance specialty on late was sure fire.

Tot Qualters, who figured prominently as a leader of numbers and as a dancer, trotted forth the first novelty, "Clock Song." Near the close of the first act she led a corking number, "Shimmy Node," with a dozen girls, whose costumes or lack of them ought to draw plenty of attention. The duds were of the lingerie type. Bare thighs were screened by black "georgette." The girls had fans, but showed completely bare backs, perhaps to permit the easy accomplishment of the "shimmy" movement.

The first act had two important numbers. First came "The Story of the Waltz," which had Leo Beers at the piano (Beers does his specialty in the first show), with a lyric which mentions the theme of half a dozen popular musical shows and operettas of recent seasons. First to the tune of "The Blue Danube," Rosie Quinn and George Hale appeared, stepping to the melody; next from "The Chocolate Soldier," there danced May Thompson and John Lowe; "The Merry Widow" had Vivian Oakland and Hal Hixon waltzing; Ted Lorraine (who figured as the principal juvenile of the show) sang "Pink Lady," while Norka Rouskaya accompanied on the violin. The final waltz was really a specialty dance to the melody from "Earl," with Kathleen O'Hanlon and Theodore Zamboutt, and the team had no trouble in copping the honors of the number.

The other bit came with the finale of the first section, programed "A fantastic conception of 24 hours." It was a glorified Indian "cycle" staged by Cleveland Bronner, who featured the number with Ingrid Solfeng, one of the imported players. The number was a spectacle, with many bizarre costume effects conceived by Bronner, and the entire chorus appeared to take part. The program failed to give descriptive billing, which the number deserved. The number was a corking flash. Bronner probably will be permitted to go the limit with his end of it.

The earlier section of the show saw the first entrance of another (announced) European player, Madelon La Varre, a Parisian. With a French number she failed to start anything. Later with "Josephine Was Some Queen," sung in English, she was much better. A novelty in the first section which caught on was "Heartbreakers," sung well by John Hyam, with the girls having reverse faces. Ted Lorraine and Gladys Walton danced neatly in another novelty, "The Mansion of Roses."

The show's two best melodies were allotted to Rosie Quinn, who was the first to use the miniature runway, singing "A Mouthful of Kisses." It was an audience number, the choristers handing out candy. The other number, which came in the second section, was "Whisper in My Ear," also an audience number. No other numbers had the girls down from the stage.

Specialties and novelties made up the bulk of the second part of the show. May Thompson started off with a swing number. Dance specialties, which which saved for the second act, received a boost from the Purcella Brothers, who recently returned from England making their first showing here in several seasons. The brothers started things with Russian "stepping," but got the most from their unique conception, the "chain dance," which had the brothers' ankles "manacled." They reveal more steps while chained than look possible.

Jessica Brown scored singly, having a white Angora cat tucked under the arm for the first part of her well rewarded number. Grace and Berks, with Tot Qualters, danced briefly to fair purpose. Muriel De Forrest and Ina Williams were the others who danced specialties.

A Spanish bit gave Vivian Holt and Lillian Rosedale their only opportunity, though programed in several other spots. They sang from a window, with the chorus and specialty dancers working to the melody, "La Veda." Walter Woolf easily stood out as the best of the male singers and has several pleasing numbers. A later one was "Lady of the Cameo." He did excellently with a rose number and sang "Heavenly Body," a number which had Sally Long resting high up in what was supposed to be celestial foliage. It was tipped off that a European bit of daring was to be disclosed, but Miss Long patiently reclined, merely making a picture. The show came to an abrupt climax shortly afterwards. The cafe scene in the first act had Georgie Price, who entranced as a waiter and used the runway for imitations, which, as usual, caught on well. "Three Little Marys," a novelty, with the Misses Thompson, Quinn, Qualters and Ted Lorraine, came in the second part also, but the programed numbers and bits, "Just Clothes," by Miss La Varre; "The Jungle," "Wedgwood Pottery" and "The Fish Bowl" were not given.

The score was by Jean Schwartz, the lyrics by Al Bryan and the book by Howard E. Rogers. The show was produced under the direction of J. J. Shubert.

Acts and players programed for the early show and having no double assignment (in the midnight performance) were Meehan's Dogs, [illegible]

STOCKS

Denver, July 11.

The summer engagement of the Wilkes players at the Denham, which was to have ended July 17, upon the departure of Ruth Robinson, leading woman, for New York, will continue until September, according to Ben Ketchum, manager. Miss Robinson leaves Denver July 31. Her successor has not been named.

THORNTON'S WORLD TOUR.

James Thornton has been booked for a round the world tour which he will start on in June, 1921, following the playing of a 48 weeks' engagement on the Keith and Orpheum Circuits, beginning this week at the Palace, Chicago. Thornton begins his foreign tour in Australia, playing for Hugh McIntosh there. New Zealand follows and then the Hyman tour in South Africa. From South Africa Thornton goes to London for an indefinite engagement. He has never played in any of the foreign countries mentioned.

TO VAUDEVILLE!

I have just closed a season of 36 weeks in vaudeville (at London, Ont.), B. F. Keith time. Will open in September for Mr. Jule Delmar.

THIS WAS ARRANGED BY

MR. CLAUDE HUMPHREY, Manager B. F. KEITH'S CHICAGO OFFICE

Direct with Mr. Delmar in the B. F. Keith New York Office

THANKS TO BOTH OF THESE GENTLEMEN

A Great Boon for the Artist

The booking arrangement brought about by MR. NASH and MR. HUMPHREY, getting this time arranged was done so smoothly and quickly I could scarcely realize it.

I have re-engaged MISS NAN BARCLAY and MR. BOB McINTYRE, the two leading people who have been with me so many seasons.

Lillian Mortimer

CHAS. ALTHOFF

HEADLINING THE PANTAGES CIRCUIT

Sole Management

JOHN GOLD

Why Actors Use Shavaid

It makes lather doubly effective

It softens the beard instantly and completely, yet keeps the skin perfectly normal. Makes shaving easier and more comfortable

This scientific beard-softener has been welcomed especially by men of the profession. It saves time in shaving. For it does away with the old irksome "rubbing in" of lather and the application of hot towels.

These old methods are not only unnecessary, they are injurious. They make the skin tender. They age it prematurely. They bring wrinkles too soon. Shavaid accomplishes instantly what men have sought to accomplish by these methods. It softens the beard.

Just squeeze a small quantity out of the collapsile tube and spread it over your beard with the tips of your fingers. Note the cooling, soothing effect.

Now you are ready to lather as usual, using your favorite soap or cream and your brush. But do not rub the lather in. That is because Shavaid keeps the skin perfectly normal. It is itself a soothing, healing emollient.

B&B

Shavaid

In 50-cent Tubes—Buy from Your Druggist

BAUER & BLACK Chicago New York Toronto

Makers of Sterile Surgical Dressings and Allied Products

MAY DO OWN LAUNDRY.

W. S. Canning, manager of the Palace Theatre, Manchester, New Hampshire, is installing a washtub in every dressing room next season. The innovation is occasioned by the high prices prevailing for laundry service in the town and put in as a convenience for the artists who may desire to beat the washeries by doing their own laundry work.

DENVER ORPHEUM'S POP.

Denver, July 14.

Three-a-day shows at the local Orpheum, after three weeks of experiment, will be discontinued with the last performance of the present bill, Monday, July 19. Two weeks will be occupied in renovating and redecorating the house, inside and out, and the regular fall season will begin August 3.

FOR SALE

"BETWEEN DECKS"

By TOMMY GRAY

The most original and successful "Ship Act" ever written for Two People (Man and Woman). Manuscript, Scenery and Props for Cash Proposition ONLY. Can be played in "One" or "Two."

FOR PARTICULARS ADDRESS

McCORMACK AND IRVING

Care of EDW. S. KELLER

Palace Theatre Bldg., New York

NEWS OF THE DAILIES

George Louis "Tex" Rickard has secured a lease on the Madison Square Garden from the N. Y. Life Insurance Co. for the next ten years at an annual rental of approximately $300,000. He will take possession on Aug. 1. At the same time it was announced that Rickard had tendered his resignation as matchmaker for the International Sporting Club. Rickard stated that he hoped to have attractions in the Garden 365 days a year. The standing features of each season, such as the Horse Show and the Bike Race, will be continued there.

Mrs. Oscar Hammerstein announces she is in negotiation with Sir Thomas Beecham of London for an engagement of 20 weeks in America of the Covent Garden company, which he directs. The company, scenic effects, costumes and orchestra of the English company are to be transported to this country for the engagement. Eight weeks are to be played in New York.

James Cooper, a burlesque actor, was arraigned in the West Side Court on July 8 to answer a summons obtained by his wife. She alleged that he beat her and took two rings from her at the Gayety theatre, Brooklyn. Magistrate Corrigan held that the matter was one for the Brooklyn courts as the crime alleged was committed there. Mr. Cooper stated that he had a divorce action pending in Detroit.

Mrs. Oscar Hammerstein has issued an announcement stating that she is now in sole control of the company which will take over the Manhattan Opera House on September 1, having purchased the interest of Fortune Gallo in the project. The San Carlo Opera Company, under the management of Mr. Gallo, will commence an engagement of five weeks at the Manhattan on September 20.

The Central Managers' Association held its annual meeting at the Friars Club last week. The following officers were elected for the coming year: John Hemmiline, Sandusky, O., president; Ford Anderson, New York City, vice-president; Nathan Apell, York, Pa., secretary, and W. D. Fitzgerald, Allentown, Pa., treasurer. The new executive committee comprises Walter Butterfield, Battle Creek, Mich.; Doc Mishler, Altoona, Pa., and O. S. Hathaway, Middletown, N. Y.

"Come Seven," the new George Broadhurst attraction written by Roy Octavus Cohen and founded on his stories of negro life that have appeared in "The Saturday Evening Post," is to open at the Broadhurst Theatre Monday night. All of the members of the company are to appear in blackface. The cast includes Gail Kane, Earle Fox, Arthur Aylesworth, Lucille LaVerne, Susanne Willis, Charles Meyer, Henry Hanlin and Eleanor Montell. Mrs. Lillian Trimble Bradley is staging the production.

Henry Brunelle, who with James Plunkett, is one of the owners of the Palace theatre, Port Chester, N. Y., was fined $50 last week for having used the sidewalks of the town to advertise his theatre. The means employed was the painting of a white line from the Strand theatre door to that of the Palace with the wording "Follow the White Line to the Palace Theatre."

The Bijou is to open Aug. 2 with "The Charm School," a three-act comedy dramatized by Robert Milton from the story of the same title by Mrs. Alice Duer Miller. In the cast will be Sam Hardy, Rapley Holmes, Minnie Dupree, Margaret Dale, Marie Carroll, Ivan Simpson, Blythe Daly, James Gleason, Neil Martin and Florence McGuire.

An order permitting the dissolution of the New Netherlands Theatre, Inc., was signed by Supreme Court Justice Vernon M. Davis last week. The stock holders in the corporation were William A. Brady and Clarence Jones.

Erno Rapee, the producer, returned to this country last week from a visit to the Central Empires and states that the stage conditions in Hungary are appalling at this time. Despair and license run hand in hand, and plays are being offered there at present that would never have been tolerated in Paris.

Rehearsals for "The Lady of the Lamp," the new Earl Carroll piece which is to be the opening attraction at the Republic Theatre, Aug. 16, were started Wednesday. A. H. Woods is to give the piece a preliminary showing at Stamford for two days and then a week at Atlantic City.

Harry Houdini, accompanied by his wife, was a returning passenger on the "Imperator," which arrived Sunday. Also on the steamer was Mme. Minnie B. Rasimi, manager of the Theatre Femina, Paris, and the Municipal theatre, Lyons.

Sigmund Romberg's latest operetta, "Oh, George," is in rehearsal. The book is by Harry B. Smith. Ina Hayward has been engaged for the principal role.

Sam H. Harris has changed the title of the play by Thomas Liden and A. E. Thomas, which was originally known as "Home Again," to "The Champion." Grant Mitchell is to be starred in the piece, rehearsals of which were started this week.

Wagenhals and Kemper are to present "Spanish Love," by Avery Hopwood and Mary Roberts Rinehart, at the Maxine Elliott early in August.

Viola White, said to be a vaudeville performer, was one of the heroines of the sea disaster when the liner Comus rammed and sank the steamer Lake Frampton off the New Jersey coast.

George V. Hobart has been ordered to pay Herbert F. Rawll $1,560 as principal, interest, damages and costs because of his failure to fully pay two notes which he gave for loans which Rawll secured for him.

The death of James O'Neil, the well known actor, is expected at any moment. He is at present a patient in the Lawrence and Memorial Associated Hospital at New London, Conn.

Irving Berlin sailed for Europe last week and will complete the score for the revue which he is to produce in association with Sam Harris at the Music Box when that house is completed early in the winter.

John Murray Anderson started rehearsals of the second edition of the "Greenwich Village Follies" at the Greenwich Village theatre Monday.

"The Lion's Whelp" was presented for the first time in Stamford last week. The play is by W. H. Kirkbride.

Maclyn Arbuckle returned to New York last week and announced his intention to resume activities on the speaking stage after a year spent making film features in Texas.

The Touring Managers' Association and the A. E. A. are trying to get together on a contract that will be mutually satisfactory. The first of a series of meetings between committees representing both sides was held last week.

Georgie Lee Hall has been engaged by Sam H. Harris to play the lead opposite William Collier in "The Hottentot" next season.

H. H. Frazee has decided to rename the Harris theatre, which he has purchased, to the Frazee. It will reopen early next month. Attraction undecided.

John Murray Anderson has completed a musical comedy with a score by Augustus Barratt, who was the musical director of "What's in a Name." The piece is to be presented in the fall.

The matinee tomorrow at the Gaiety theatre will mark the 500th performance of "Lightnin'" at that house.

Here's Good News

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Abe Levy has bought "Arms and the Girl" from William Harris, Jr., and will have it revamped for musical comedy purposes.

The International Bill Posters of America are holding a convention this week at the Hotel Claridge.

The Wagenhals and Kemper interest in the production of "Seeing Things," by Margaret Mayo and Aubrey Kennedy has been purchased by Selden I. Rainforth and will be continued as the attraction at the Playhouse indefinitely. Leo Kugel is handling the publicity for the attraction.

Music Publishers

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Rachel Barton Butler has started for the coast, to be present in Los Angeles when Oliver Morosco presents her latest play, "Mom," there.

Frank Rainger, stage manager of "The Night Boat," was presented by the company with a gold watch chain in honor of the 200th performance.

FREE Latest issue of **HOW TO MAKE-UP**

STEIN'S MAKE-UP

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Mr. and Mrs. Flo Ziegfeld, Jr., have taken a cottage at Long Beach for a few weeks.

Clifford Brooke is staging "The Checkerboard," by Frederic and Fanny Hatton, for Comstock and Gest.

A solemn requiem high mass, the fourth memorial service for Josephine Cohan Niblo was celebrated at the Church of the Blessed Sacrament Monday.

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Mme. Albertina Rasch returned to the U. S. from Europe on Monday.

TINA JACK

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This Week (July 12)—Proctor's Fifth Avenue and Mt. Vernon
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Following Week (July 26)—Proctor's 23d Street

Opening With Chas. Waldron's "Bostonians" Co., Columbia Theatre, New York, Aug. 23

Personal Direction PAULINE COOKE, Gaiety Theatre Bldg.

MUSIC MEN.

Ed Abies formerly with Remick, is now connected with the Fred Fisher professional staff.

Harry Ferguson, pianist and arranger, until recently with Joseph Stern and Co., joined the Witmark forces last week. Ferguson will have charge of quartet and harmony arrangements.

Tom Quigley, manager Witmark's Chicago office, was in New York last week on his annual visit to the home office, for the purpose of lining up the coming season's Western professional and selling campaign.

Ralph Reichenthal, pianist, is now with Jos. Stern and Co.

Harry Pearl, manager of the Irving Berlin St. Louis offices, has been transferred to Detroit in a similar capacity.

Sidney Mitchell, songwriter, has been added to the J. H. Remick composing staff.

Jack Cahill, pianist, is now with Witmark and Son's professional department.

Louis Hirsch and Otto Harbach are adapting a musical version of Fred Jackson's farce, "A Pair of Sixes." Edgar McGregor will sponsor the production late in the fall.

Alex Gerber, the Witmark staff writer, has written the lyrics of a musical production Wilner & Romberg will produce. It is titled "Oh, George!" with the score by Sigmund Romberg. Edgar Smith and Robert Baker supplied the "book."

The Woolworth stores have been steadily cutting down its music departments the past weeks as a result of the crimp the 30 cent music has puts its music business. When a store undergoes serious slump on the music counter sales it is eliminated and the stock transplanted to a more thriving location.

Rose Goldberg, last with Al Piantadosi, has joined the Fred Fisher professional staff.

Charles K. Harris arrived in town this week after a homecoming stay in Milwaukee the past fortnight, when an original play, "Don't Worry," written in collaboration with Adelaide Leitzbach, was tried out in stock by the Davison Players.

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BUCH BROS.

The music publisher had been away some eight years, and was accordingly welcomed back by the Press Club, Chamber of Commerce et al., which tendered him dinners and luncheons of honor.

Irving Berlin, Inc., has taken over the exploitation rights to "Idol Eyes," by Louis Herscher, Joe Burke and Sam Downing.

Ted Shapiro, former pianist for Nora Bayes, has joined "Hitland," the song act.

C. E. Handy, vice-president of Pace & Handy Music Co., returned to his office last week after a tour of the United States, Canada and Mexico. While en route Mr. Handy was married to Ruth Avery, a non-professional.

It is interesting to note the more conservative attitude music publishers are now assuming in the matter of choice and clean songs. A local writer placed a novelty "blues" number with a large publishing concern whose home office is located out West. As soon as the big chief received word and a copy of the number, which had in the meantime been tried out in vaudeville by a few choice acts and acknowledged to be very promising, he wired a lengthy but stinging telegram to the effect that he was not running a smut factory and will not countenance the issuance of a risque number under his trademark. As a result, the number has been taken off the floor and "killed." There's no doubt the songwriters in question can quite easily secure another publisher to handle the number to good advantage, but if they will observe the signs of the times they will be forewarned that naughty songs have had their day—at least those unduly beyond the bounds.

Eugene West, the song writer, has a wife to whom he was recently reconciled, and who is rapidly coming to the fore as a scenario writer. West is busy paging all his acquaintances on Broadway these days, apprising them of the fact that Mrs. West, professionally known as Catherine Henry, has written "Prisoners of Love," which Betty Compson is to star in as head of her own producing unit. Goldwyn will release.

The Riviera Music Co., of Chicago, has issued a new number from the pen of Jack Nelson, titled "Empty Cellar Blues."

Neville Fleeson, of the Broadway Music Corporation, and Artmusic, Inc., has a second musical production to his credit in collaboration with Jack Brown. It is titled "The Movie Queen," and has been placed in rehearsal with Dolly Morrissey in the title role. Fleeson also wrote the lyrics of "The Honey Girl."

Al Fox of the "Scandals" team of Rockwell & Fox is in the music publishing game for himself, with offices in the Gaiety Theatre Building. He is featuring a number of compositions of his own authorship.

Jay Witmark, of M. Witmark & Sons, is booked to sail this week on the Olympic for a trip to London. His trip is partly business and partly pleasure. Incidentally, this will be the first voyage eastward of the huge Olympic since her refitting as an oil burner.

Henry R. Stern, of the Jos. W. Stern staff, better known under the nom-de-plume of S. R. Henry, has written the score of "Little Miss Charity," which is due to open the Belmont next month. R. S. Franklin supplied the libretto.

Arthur A. Hamburger, last general manager of Jack Mills, Inc., music publishers, has joined the advertising staff of the N. Y. Tribune. He was also previously associated with Jos. W. Stern & Co. as publicity man.

Arthur Behim, last with Waterson-Berlin-Snyder, joined the professional staff of Shapiro-Bernstein & Co. this week.

N. V. A. COMPLAINTS.

Harry Holman has filed a complaint against Matthews and Ayres, claiming "Hard Boiled" used as a sketch title by the latter, is an infringement on "Hard Boiled Hampton," a sketch now being played by Holman.

Harry and Kitty Sutton, complaining against Arthur Pearson to the effect that "Powder Puff Follies," the name of one of Pearson's next season's shows on the Columbia wheel, is an infringement on "The Powder Puff Girl," used by the complainants as a sketch title in vaudeville.

Schriner and Fitzsimmons against Ed Brendel. The complainants allege Brendel was instructed by the N. V. A. complaint board to drop a certain piece of business described as "looking for an object on a dark stage." It is claimed Brendel is now doing the bit in the Winter Garden show, contrary to a ruling of the N. V. A. board in a previous complaint.

Housh and Le Velle against Minerva Courtney and Harry Irwin, the complainants alleging Housh and La Velle are using "It Happened in Arizona" as the title of an act, notwithstanding they (Housh and Le Velle) have the same copyrighted.

Talk along Broadway this week tells of a Jerseyite known as "the miracle man," who is credited with doing all sorts of stunts. One actor took an oath that the man stopped the motor of his automobile. The Jersey citizen is supposed to be possessed of electrical powers which give him the force of a wizard. The same actor swears he has seen the same man stop a clock by the wave of his hand, but went the limit in saying he witnessed the wizard make a dollar bill come out of a cash register. Wednesday the actor was begging an agent to lamp the "find" and "clean up a fortune." He says that all the bird from Jersey has to do is to wave his digits and yell "business" and the trick is done. He insists that he was sober when seeing the stunts performed, and while admitting that the "miracle man" liked his liquor, that the chap could "work better" when sober.

Jack Flynn, agent, will leave Saturday for five weeks at Olcott Beach, Lake Ontario, Canada.

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VIC CASMORE IN LEGIT.

Vic Casmore has been engaged by Arthur Hammerstein to appear in "Tickle Me." Casmore for many years has been a favorite character player in burlesque.

He is the third of a trio of former burlesquers Hammerstein recently has placed under contract. The others are Roger Imhof and Ben Welch.

Thomas A. Gavigan, formerly assistant manager at the Capitol, has resigned and will manage a house on the Reis Circuit next season. Charles Reis, formerly manager of the house, will also manage one of the Reis houses, the circuit being controlled by his uncle.

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THE BOY FROM IRELAND
Johnny Keane
In KEEN SONGS and STORIES
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SPORTS.

Considerable interest is being taken by Kansas Republicans over the report that Jess Willard, former champion heavyweight fighter, was contributing funds in behalf of the candidacy of Edward Rooney, a Topeka lawyer, who is opposing Attorney General R. J. Hopkins, for the Republican nomination. That some one is spending considerable money for Rooney is evident. Large posters advertising his candidacy are appearing and much propaganda literature is being put out. The report that Willard is seeking to defeat Hopkins is given credence because of the attempt the attorney general made last winter to convict Willard of profiteering when wood was being sold from his farm during the coal strike.

Willard was arrested by the Federal authorities but at a hearing at Kansas City, it was shown that instead of charging an exorbitant price, Willard had allowed a committee of business men from Topeka to fix the price and that poor persons were given the wood free of charge.

Charles Harvey, according to report, is to be the matchmaker for the fights which will be held at the Steeplechase, Coney Island, enclosure during the winter. Big fights are to be angled for, the promoters say, but whether the Steeplechase people will agree to a removal of all of the summer fun making construction in the interior of the big arena does not appear to have been settled. That would appear necessary to give the Park sufficient capacity for star bouts.

Jack Smith, a member of the 101 Ranch outfit, was killed while attempting to "bull-dog" a steer at the Dewey, Okla. Roundup, July 6. Smith with Bill Pickett, also of the 101 Ranch, had just won $500 in prizes for roping, riding and bulldogging. Smith was trying to throw another steer when the animal ran a horn through his body causing his death.

The securing of Madison Square Garden under a ten-year lease by Tex Rickard, as announced early this week, was one of the most interesting events in sporting circles this summer. According to the figures given out, Rickard is to pay the New York Life Insurance Co., which holds title to the Garden, an annual rental of $200,000. This sum is regarded as exceptionally high, being close to $1,000 daily, with the Sundays eliminated.

Rickard's plan is to stage large athletic contests within the Garden, with boxing one of the main attractions and the Dempsey-Carpentier match a possibility. Annual events such as the Horse Show and the Ringling, Barnum & Bailey Circus will remain as fixtures.

In connection with the latter, it is conjectured by those close to Rickard that John Ringling is associated with him in the Garden deal, since the men have been close friends for years. The record crowd at the Garden during the circus was 6,000. Rickard intends enlarging the capacity to 12,000.

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DeValery Leon
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Douglas Fred O
Douglas Walter H
Downsley Happy
Duffy James J
Dunne Mary Marble
Duval Annette

Earl Belle
Edwards Lester
Elmer Gene
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Foster Bobby
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Fulton Phyllis

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Lindsey Tom
Mystic The
Melrose Bert
Russell Flo
Ray Loretta
Seymour Dolly
West Billie
White Bob

ATLANTIC CITY.

By Charles Schouer.

According to rumors, not as yet given confirmed publicity, the Stanley Company has purchased a 50 per cent. interest in A. H. Woods' Atlantic City house, which is passing into its third week of activity.

This transaction gives the Stanley company actual interests in two legitimate theatres, the Keith vaudeville house and two photoplay theatres, while they have booking arrangements that nearly complete the entire chain of local theatres.

The Dietrichstein-Lee Shubert production of Eugene Brieux's "The Americans in France" is scheduled for opening at the Globe July 26. "Self-Defense," a new play by Myron C. Fagan, is listed for the Apollo July 19, with Marion Coakley and Hilda Spong in the cast.

Lew Fields' "Poor Little Ritz Girl," at the Globe June 19. "Charm School" will occupy Woods and "Buddies" is promised for Woods week 26.

BOSTON.

By Len Libbey.

ORPHEUM, LOEW.—Vaudeville and picture.

BOSTON.—Pictures and vaudeville.

BIJOU.—Pictures.

BOWDOIN.—Pictures and vaudeville.

SCOLLAY OLYMPIA.—Pictures and vaudeville.

GORDON'S OLYMPIA.—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE.—pictures and vaudeville.

PARK.—Pictures. For the summer months at least, the program for this house is changed from one with a special film running the week to a change of bill three times during the week, and less pretentious films being shown.

ST. JAMES.—Pictures and vaudeville.

GLOBE, FENWAY, MODERN, BEACON, EXETER STREET, FRANKLIN PARK, STRAND.—Pictures.

MAJESTIC.—Using for the first time in this city the latest Pickford film, "Suds."

WILBUR.—Last week of "The Poor Little Ritz Girl," which leaves here with a couple of live ones, Purcell and Tombes added to the cast.

TREMONT.—Tenth week of "Mary," still going big with even hot weather not interfering.

TREMONT TEMPLE.—Using double bill, films, "Kathleen Mavourneen," and "Evangeline."

BUFFALO.

By Sidney Burton.

MAJESTIC.—Bonstelle Co. in "The Lazy Lady." David H. Wal-

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EL BRENDEL AND FLO BERT

IN "CINDERELLA ON BROADWAY," AT THE WINTER GARDEN

UNANIMOUS OPINION OF NEW YORK'S LEADING CRITICS

Who was the chap with the Swedish make-up who had much to do? Oh, my boys, that was El Brendel. He could be known as a comedian, but we will not insult a clever man. El Brendel was quite the funniest person the Winter Garden has gathered, so we'll cut out the damning word "comedian." The damsel with the megaphone voice was Miss Flo Bert.—Alan Dale in *American*.

The outstanding hit of the show is the erstwhile vaudeville team of Brendel and Bert. Miss Bert has just the right kind of voice for the big spaces of the Winter Garden and is the only member of the cast who really gets a song past the footlights. With very poor material she manages to make a hit. In their specialty this team got the only genuine spontaneous laughs of the evening. El Brendel seemed to be able to get a laugh when he wanted it and when his clothes went to pieces during a most funny scene the house was almost hysterical.—*Billboard*, Gordon White.

The Messrs. Shubert have placed an insurance policy of $100,000 on the life and skill of El Brendel, the comedian whose act created a sensation at the opening performance of "Cinderella on Broadway," and who is considered now the funniest man who has been in the Winter Garden for years.—*New York Journal*.

El Brendel as Yonson is a scream—just that. In addition to doing most of the things he has done in vaudeville with Flo Bert, he also runs through the performance in his own amusing Scandinavian manner, and to say that the audience laughs about all the time he is on the stage is telling the plain truth. Mr. Brendel can stay on Broadway for a very long time to come.

Miss Bert, who sings "Whistle" and other numbers and does them well, also is very good and keeps up her end of the game with cleverness and ease.—R. H. H., *New York Star*.

The comedy triumph went easily and alone to El Brendel and Flo Bert. Vaudeville has known Brendel long, since he first began to become conspicuous in Gus McHugh's kid school act. But $3.50 Broadway seemed never to have seen him before. The quaint Swedish character boy was a yell from entrance and rolled up to higher and higher favor until the house howled with his every word and gesture. The dialect, well known in the West, appeared new and electric here, and he couldn't open his mouth for the simplest phrase without getting a guffaw. When Brendel reached his heavy stuff, that fall-away suit and his disintegrating props, he convulsed the hard-boiled assemblage. Thus he got over his whole vaudeville act in two scenes, a hit seldom happening in the high spots of New York, and by the time he worked in two new scenes indigenous to the show he was established and sailed along with snorts. His costume and make-up in a marriage bit were classical. And he scored the unequivocal triumph of his life in a performance notable for the death of a lot of tried and proven comedy.

Flo Bert, Brendel's partner, not only shared with him the glories of the night, but stood out in the songs she led and the other scenes in which she played. It was an evening of light voices and some of those were under the weather, but not hers. Hers was round and clear, and her manner was animation personified. A whistling number on the runway grabbed the hand-hit of the show.—Jack Lait, *Variety*.

El Brendel was the big comedy hit of the show and his work, both in his specialty and in one or two of the big scenes, had the opening night's audience on the verge of hysteria. Brendel loses more clothes in this show than he did in vaudeville and is so genuinely funny in that as well as his other scenes, that his future in productions is assured.

Miss Bert, Brendel's vaudeville partner, also acquitted herself most creditably in the vaudeville bit as well with several numbers throughout the piece.—W. V., *Clipper*.

Miss Flo Bert, resembling Miss Constance Binney, sang like Josie Hayes. It was on the side of comedy that "Cinderella on Broadway" was not always fortunate. Yet in this point El Brendel, as a Swedish lover, suddenly bowled over with a scene in which he lost most of his clothes that struck the audience in the abdomen like a bullet. It made them almost yell for help with laughter it came so abruptly.—*Morning Sun and Herald*.

On the credit side can be included El Brendel, a Swedish comedian, who is amazingly funny in his chief scene, a couple of bright skits, one of the dancers' triumph being especially clever.—*Evening Sun*.

Things picked up noticeably when El Brendel, a recruit from vaudeville, offered a clowning bit.—*Evening Journal*.

A most eccentric comedian, new to Broadway, El Brendel not only danced most of his clothes off as a Swede, but he brought to view a face so serenely idiotic that he scored the laughing hit of the performance. He brought down the house when he descended a ladder with the trunk and other chattels of a maiden with whom he was bent upon eloping, while at every step a rung broke from under him. There can be no doubt that Brendel isn't as foolish as he looks.—Chas. Darnton in *Evening World*.

Brendel's scene is one of the funniest that was ever nurtured in vaudeville.—*Globe*.

To be sure, there were several high spots. El Brendel as Yonson was a scream in a disrobing act more daring than Charmion ever attempted and much more amusing.

Mr. Yonson was an economical Swedish youth, whose prosperousness had a touch of Scotch about it. His garments were of a very transitory nature and most of Mr. Brendel's laughs were gained by his constant endeavor to keep his clothes on. He almost succeeded in losing them altogether and even when he resorted to a barrel and later on to an umbrella, these failed him and left him without a friendly cover.—*Evening Telegram*.

El Brendel had least to say, and was really funny at all times, conveying his humor by gestures and facial expressions.—*Post*.

But for the efforts of El Brendel the evening would have been rather heavy. Brendel, a comedian of the French type, is one of the most natural mirthmakers Broadway has seen in many a moon.—*New York News*.

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ber's new comedy. Reviewed elsewhere in this issue.

SHEA'S—Vaudeville.

SHEA'S HIP—Pictures, "The Deep Purple," "Solid Concrete."

OLYMPIC—"The American Girl," Barlows, Edna Harris, Billie Breen, McNally and Ashton, Harold Lloyd "Eastern Western."

LYRIC—"A Wife's Story," Saxon Channard and Leonard, Fero and Wilson, Dan White, Burr and LaMarr, Peter Pan.

FAMILY—Film, "Fall of Babylon."

STRAND—Film, "Out Yonder."

The T. M. A. Local will hold its annual picnic Sunday Aug. 1 at Grand Island. Hostilities will be suspended for the day and a big time will be had by all present.

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CLEVELAND.

By J. Wilson Roy.

OPERA HOUSE—Second week, McLaughlin Stock in "Oh, Boy!"

SHUBERT-COLONIAL—Thurston Hall and May Buckley Stock in "39 East."

KEITH'S—Vaudeville.

LOEW'S LIBERTY—Vaudeville.

PRISCILLA—"Quaker Village Follies," "Blue Ridge Lassies," Hart and Helene, Two Dells, Sue Stead and pictures.

MILES—Powell Troupe, Mary Ann, Charles Olcott, Gaylord and Herron, Lieut. Berry and pictures.

LUNA PARK—Jean and Babe Jackson, Barney First, Three Herdes, The Amadens, James and Jessie Burns, and Menke Sisters.

STILLMAN—All week, "Suds."

METROPOLITAN and STRAND—All week, "The Splendid Hazard."

STANDARD—All week, "The Red Lane."

EUCLID—All week, "Treasure Island."

MILES-GRAND—All week, "The Joyous Trouble Makers."

HALL—"The Dark Mirror."

GAIETY—All week, "Society's Open Game."

KNICKERBOCKER—"The Butterfly Man."

RIALTO—"The Flapper."

"Erstwhile Susan" at the Prospect for next week.

"Oh, Boy!" second week drawing well.

Cleveland is being surfeited with "prohibition" gags and wheezes.

Two west side picture houses have changed ownership — the Southern and the Amphion. M. B. Horwitz is the purchaser. Consideration for the leases and equipment is reported to reach $100,000. Both leases run for 15 years.

Charles H. Miles has closed for the control of two new houses in Akron for the coming season.

The first of these will be his Case Avenue theatre, which it is expected will be ready for occupancy about the beginning of September, and will have a seating capacity of 2,500. The other house, located on Main street, between Market and Exchange, will open later in the fall, and this will have a seating capacity of 2,800.

A similar policy to that at Miles' Cleveland houses: vaudeville and pictures. Miles contemplates building a theatre in Detroit at Grand and Roosevelt avenues.

CONEY ISLAND.

By D. Kalber.

Friday, one of the motormen on a local scenic ride was killed instantly by being thrown from his car. If it were not for the presence of mind of one of the joy-seekers, who grabbed the brake, after the motorman was thrown from his car, the accident might have been worse, as there were 15 occupants in the car. The next day brought a host of city inspectors to all rides on the Island to test their safety. It is like everything else. A catastrophe has to occur before any action is taken.

The Coney Island Board of Trade claims a new record for any terminal in the world—and that is going some. The West End Station Sunday received through its gates 250,000 people.

Steeplechase has always been quite lucky in regard to its patrons not being seriously hurt as the rides in the park are of a haphazard nature, but Sunday it got its share of hard luck. One man broke his neck in the pool and died instantly, and another was drowned. That is the second time that one of its patrons died of a broken neck. A few years ago a similar accident occurred.

Manhattan Beach is getting its overshare of the Olympic tryouts. Last Saturday a large crowd witnessed the aquatic events. They will be resumed again Saturday, which is the final day for the female entrants to make their mark in order to go to Antwerp.

INDIANAPOLIS.

By Volney B. Fowler.

MURAT—"Temperamental Henry"—Premiere of Samuel Merwin's new play by the Stuart Walker Co.

ENGLISH'S—Pictures.

BROADWAY—Vaudeville.

KEITH'S—Vaudeville.

LYRIC—Vaudeville.

RIALTO—Vaudeville and pictures.

CIRCLE—Pictures.

The Park will reopen with burlesque, billed as musical extravaganza, early in August.

The Rialto, Broadway, Gayety and Lenwood, the first three vaudeville and the latter pictures, are operating under the banner of the United Exhibitors' Producing Corporation, the new $1,000,000 Indiana exhibitors' league. These theatres were operated by the Lenwood Amusement Co. until a short time ago, when they came into the new outfit through Fred B. Leonard, head of the Lenwood Amusement Co., and H. H. Woodsmall, secretary-treasurer, holding the same positions respectively in the United Exhibitors. The league has announced its intention of building a theatre to rival the Circle and the house Famous Players will start putting up next year.

Incorporation: Citizens Theatre Co., Brazil, Ind.; capital, $100,000, pictures; directors, William M. Zeller, Simon Zeller and John A. Morgan.

KANSAS CITY.

By Will R. Hughes.

ORPHEUM—Vaudeville. Film "Harvest Moon."

LOEW'S GARDEN—Vaudeville. Picture "A Modern Salome."

GLOBE—Harmon, Downing and Bunnin, Jerman and Mack, Fredericks, Ellsworth and Thomas, Kate and Wiley. "Third Eye," film.

EMPRESS—The Hi Jenks Musical Stock in "Wanted a Wife."

ELECTRIC PARK—"Follies de Vogue," Rita Gould, Clinton and Rooney Chorus. Sigfried, ski jumper featured free act.

FAIRMONT PARK—Fairmont Revue.

NEWMAN—"Sick Abed."

ROYAL—"Let's Be Fashionable."

12TH STREET—"Married Life."

The extremely cool weather, for July, in this part of the country, has been a boon for the theatres, but has hit the parks and out door amusement enterprises a slap that well be hard to forget.

The John Robinson's Shows was the first of the tented amusements to reach this city, July 9-10. Business was not as good as expected. The show caught a rain and a muddy lot the first day. The Kansas City "Post," owned by Bonfils & Tammen, who also own the Sells-Floto shows, did not carry a line of advertising for the Robinson show, and did not mention its visit here.

Plans for expending $100,000 to $150,000 annually for a musical program, involving the services of a symphony orchestra and a huge chorus, have been introduced in the Chamber of Commerce. A large part of the money will go toward attracting a musical leader of international reputation.

The Sells-Floto Show is heavily billed for July 18-19. This is one of the very few cities in the country where circuses show on Sunday. The date is always a good one for the shows that play it.

Progress in the way of extensive excavations is being made on both the Orpheum's 14th-Main site and that of the Pantages location. It is understood that there has been some delay on both houses on account of slowness of delivery of material, but both will be ready for early openings next year. The Loew people have not as yet given out the locations, under option, for their new big time house.

PITTSBURGH.

By Coleman Harrison.

The Grand is enjoying an unique experience in the matter of receipts during the hot weather. The film house is drawing practically as heavy patronage as in the cold season, even though the Olympic is playing stuff of the best caliber.

Pittsburgh's burlesque houses are being entirely remodeled. The Gayety, after the greatest season in its long history, will present a newly-decorated interior. The Academy, which has acquired the Victoria's American Wheel franchise will be enlarged, repainted, its famous running board will be discontinued, and otherwise renovated. The Victoria, in its present state, a fine-looking theatre, is being entirely remodeled pending the institution of an entirely new policy.

Harry Levant, musical director of the Century Roof show, visited his parents here for a week-end. Harry is a nephew of Director Radin of the "Passing Show" orchestra, and he has a brother Ben, who has been writing the musical scores for the University of Pittsburgh "Cap and Gown" shows for several seasons, and another kid brother who is believed to have more musical talent than the others, already having appeared in several solo recitals.

The famous Music Room at State College, Pa., has changed hands. Its former owner, Charley Pattee, has decided to study law at Harvard, while the new one is Harold Griffith, a Wilkinsburg man and well known drummer.

The Savoy failed to record as big receipts as anticipated for the Carpentier production, "The Wonder Man." The French idol has failed to arouse local people, who responded only mildly on his recent exhibition here in person.

PORTLAND, ORE.

By Ralph Elliott Miller.

ORPHEUM—Vaudeville.

AUDITORIUM—Dark.

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Kindly report for rehearsal Monday, July 26th, at MANNERCHOR HALL, East 56th Street, Near Third Avenue.

CHORUS TO REPORT AT 10 A. M.
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Chorus to report Monday, August 2d, at 10 A. M.
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To make the Liberty theatre cooler a new ventilating system is being installed this week at the approximate cost of $3,000.

Exhibitors representing 183 houses in Oregon, Washington, Idaho and Montana responded, and each one signed membership in a new organization at the close of a wto-day session, which brought into existence the Independence Booking Company. Fair play, truthful competition and stabilized markets between exhibitor and producer are the aims involved in the new organization at the close of a two-day other material reward or profit.

The Beaver Film Company is now incorporating a new company under the same name and are raising $500,000 through the local Chamber of Commerce and business men of the town to complete a studio and carry on the work. The Beaver made one picture last year at a cost of $50,000 entitled "Headin' North."

The Columbia Film Corporation at Columbia Beach are planning a larger and more appropriate studio to accommodate several companies if necessary.

The Cloverio Film Company, here two years, are now incorporating at $50,000 capital stock.

The Portland Rose festival and Shrine convention was a big success, with the exception of the last day of parades, when it rained.

On account of a disagreement between the musicians' local and the management of the Oaks dramatic stock the show has been abandoned.

Mr. G. E. Jackson of the local Vitagraph exchange was elected treasurer of the Motion Picture League of Oregon at the meeting held last Thursday. Mr. Woodlaw of the Circle has resigned from that office on account of other duties.

Miss Madeline Mathews, Lyric's character woman, will play in a few of the Hector Cloverio comedies as star.

CALL -:- CALL -:- CALL

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"JOLLITIES OF 1920"

Please report for rehearsals at Roseland Dancing Hall, corner Broadway and 51st Street, New York, Monday, July 19th, at 10 A. M.

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FAMILY—Musical Stock.

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VICTORIA—Pop vaudeville.

PICCADILLY—Film, "The Heart of a Child," all week.

The Lyons Sisters are at the Family in addition to the musical tab company.

Sea Breeze Park, this year replacing Ontario Beach Park, is doing quite well. A novel feature is

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a new dance pavilion built over a large ravine, where dancing is ten cents per.

It's a fact that local houses have done more business since drinking was made more expensive by the prohibition amendment. People in search of amusement at moderate cost evidently quit the saloons for the show houses. All the local houses except the Gayety are open this summer, something unusual. The business in the picture houses was heavy until the recent warm spell, which seems to have broken the run for the summer.

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SALT LAKE CITY.

Manager Swanson of the Strand announces the opening nights of Musical Comedy stock were better than expected. Roy "Hiram" Clair is in the lead and a change of bill will be made twice each week.

Ruth Orcel, juvenile dancer, has been added to Glover Fankie's cabaret company at the lagoon resort.

Margaret Whitney and her husband, Lester C. Essig, of Chicago, are visiting Salt Lake and reviving old times with Manager Frank Newman of Pantages. Miss Whitney claims the distinction of "discovering" Wanda Lyon, Betty Compson, Virginia Young and Thelma Farnsworth, all Salt Lake girls.

Harvey Gates, native of Salt Lake, is achieving fame as a scenario writer.

Manager Levy of the Orpheum announces the house will close July 11 in order that the house may be redecorated before going back to regular Orpheum policy on July 25.

Arthur Winton, publicity man of Orpheum, spent a week-end in the country. No fish stories—yet.

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SYRACUSE, N. Y.

By Chester B. Bahn.

EMPIRE—All week, Knickerbocker Players in "Very Good Eddie." Annually the Knickerbockers make one plunge into the musical comedy field and "Very Good Eddie" is the high dive this season. It's a question whether the audience or the company has the most fun. Monday night's audience was most enthusiastic. The production warrants it. The Knicks may not be all musical comedy stars but they get away with this vehicle with no great difficulty. Ralph Murphy, Syracuse University graduate, comes to the front in the role of Eddie. It's Ralph's big chance of the season, and he makes the most of it. As a specialty, the Knicks introduce Priscilla Robinson of this city in interpretative dancing. The chorus, too, is local.

B. F. KEITH'S—Vaudeville.

TEMPLE—Vaudeville.

STRAND—First half, "The Cheaters" and "The Night of the Dub," films.

ECKEL—First half, "All of a Sudden Peggy," film.

CRESCENT—First half, "When Dawson Went Dry," film.

SAVOY—First half, "Going Some," film.

A further postponement of the al fresco production of "Robin Hood," Syracuse University, under the direction of the new Syracuse Opera Association, is announced. The dates now stand as August 24-26. The cast is now rehearsing. The deferred dates will permit the addition of 50 more singers to the ensemble.

The Sheridan Theatre Co. of this city, has just been formed. The new corporation has a capital of $346,000, and is planning a general theatrical business here.

Ithaca has supplied another artist to vaudeville who is making good, judging from the reports drifting back to his home town. The chap is David Slaight, who is doing a blackface under the name of Dave Slack. He is now traveling over the Orpheum circuit, as a member of a trio.

P. Joseph Condon, Binghamton impresario, will re-enter the concert field there next fall. He has booked Alma Gluck to open a series on November 8. Lambert Murphy, tenor, will appear on December 6 and the Detroit Symphony Orchestra on February 8. Other dates are being filled. Condon will make his presentations at the State Armory and Kalurah Temple, now playing films.

Watertown will have another carnival week August 2. The Empire State Shows will come under the auspices of the St. Joachim's Hospital. Judging from the bookings reported, the campaign waged by the Civic League of the State to drive carnival companies out of this territory is going to fail.

The house staff of the new Avon

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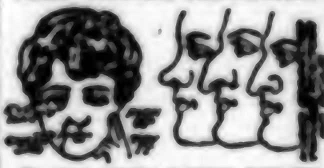

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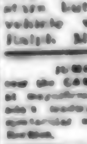

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at Watertown (remodeled City opera house), which was opened late last week, has been completed by Manager R. W. Thayer. Minnie Conway is appointed treasurer. Ava Beatrice Plank, head usher. I. Woodcock, property master. Ray LaBounty is orchestra leader. The house for the present will have films and vaudeville. The opening drew capacity audiences, afternoon and night. Mayor Robert E. Cahill spoke at the dedication on behalf of the city. The first ticket sold went to W. Scott Mattraw, for years house manager of the City opera house. The dedication of the theatre supplied one surprise in the revelation that Frank A. Empsall, of Watertown, was one of the directors of the Bardavon Theatres Corporation, and a leading stockholder. Mr. Empsall is a millionaire Watertown merchant, and has been agitating better theatrical facilities in Watertown. While it was understood that local capital would be interested in the new corporation back of the Avon, that Empsall had dug down in his pockets was unknown until Ely Elting, president of the corporation, made the announcement. On several occasions it had been reported Empsall intended to erect his own theatre.

James Cuyler, 15, and William Whitney, also in his teens, two Oswego youths who ran away to join the Empire United Shows when the carnival organization moved out of the Starch City, were picked up at Gloversville by the Humane Society there and returned to their home. Cuyler was working as cook's assistant. The cook of the carnival claimed that Cuyler's mother had asked him to take the boy along.

"Three Women Loved Him" will be the title of the first picture turned out by Cayuga Pictures, Inc., the new Ithaca film corporation, using the old Wharton studios. The exterior scenes are about complete. They have been taken on Cornell's campus, at Enfield Falls, Fall Creek Gorge and Cortland. Frederick Burton and Charles Lane have joined the company. While the company is preparing to use the Renwick studio, it is understood that the corporation may build a permanent studio of its own in Ithaca.

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AVENUE.—4-8, Dr. Edward E. Earle, psychic, featuring "Do the Dead Return?" 15-16, Mrs. Fiske in "Miss Nelly of N'Orleans."

IMPERIAL.—Closed.

COLUMBIA.—Kelly's Comedians in "The Night Owls."

ROYAL.—Film, "The Isle of Conquest."

ORPHEUM.—Vaudeville bill.

ARENA.—14, Paulist Choir.

REX.—Film, "Wings of the Morning."

DOMINION.—"Mary's Ankle."

COLONIAL.—"Dangerous to Men."

GLOBE.—"Girl of the Sea."

MAPLE LEAF.—"The Veiled Adventure."

BROADWAY.—"Dr. Jekyll and Mr. Hyde."

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WASHINGTON, D. C.

By Hardie Meakin.

KEITH'S.—Vaudeville.

POLI'S.—Still delving into films this week showing "Mrs. Wiggs of the Cabbage Patch." The baby show recently conducted at this theatre under the direction of the local manager, C. J. Harris, was one of the most successful ventures of its kind ever given here.

SHUBERT-GARRICK.—Garrick Players, successful with bedroom farces, are at it again in "The Unkissed Bride." Edward Mackay closed Saturday and returned to New York to assist his venerable father. Salvatore Maltese, the scenic artist, is producing some of the most artistic sets that have yet been seen here with any of the stock organizations.

MOORE'S STRAND.—First week of pop vaudeville opened Sunday night to a capacity house with the following bill: Billie Richmond, assisted by Maurice La Mar; Marie Parker and the Jazz Four; [illegible] and Preston; Mabel [illegible] Johnny; George P. [illegible] and company in "Too Busy"; Fox and Mayo; feature films.

LOEW'S PALACE.—Film, "Let's Be Fashionable."

LOEW'S COLUMBIA.—"The Figurehead."

MOORE'S RIALTO.—"Yes or No."

CRANDALL'S METROPOLITAN.—"Scratch My Back."

Nat Lewis

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PANTAGES TIME
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with one of those pencils chained to a *Western Union Booth.* (You tell 'm *DOCTOR*, you have the *PATIENCE*).

COOK and OATMAN
Direction MARK LEVY
LOEW TIME

ANARCHIST

They may call me,
I'm on the List, but how they stall me.
But Pa is rich, so off I'll lay,
I won't Work for B L K."

VACATION TIME

Al Mack
(Gaynell and Mack)
Direction MARK LEVY

You Tell 'em
JOHNNIE
REILLY
(Novelty Act)
Is with the Graham Stock Co. up in the Catskills. Next Week (July 19), Oak Hill, N. Y.

THE FAYNES
Direction, Hughes & Manwaring

Gene AND Minnette

Two girls in dainty gowns presenting ten minutes of versatility

Direction MANDEL & ROSE

PARIS FILM NOTES

Tristan Bernard is the author of a drama which his son Raymond is working upon for a screen version in which will be seen Lois Meredith, Camille Bert, Charles Dullin, Amiot, Henri Debain and Sylvia Grey. Robert Mallet Stevens is the producer, and the film will be issued by Alphonse Osso.

Leon Poirier is busy with "Narayana" for Gaumont (Pax series), for which Van Daele is the star. The serial "Gamins de Paris," also for Gaumont, is being produced by Louis Feuillade at Nice with the troupe seen in the former serial "Barrabas."

G. Champavert is personally supervising the camera work on his "La Hurle" in Brittany. His partner in the Phocea company, Charles Burguet, is terminating "Gosse de Riches" with Suzanne Grandais.

Huguette Duflos is booked by the Monte Carlo Film Corporation to play in "Le Piege d'Amour" under the direction of A. Ryder. This concern has terminated "Le Chateau des Fantomes" of Pierre Marodon, which will be distributed later by Aubert.

The program proposed by the Laurea Films concern, executed by the Phocea people, for this coming winter comprises "Tartarin sur les Alpes," from the novel of Alphonse Daudet, filmed by Henri Vorins, with the comic music hall comedian Vilbert in the role of Tartarin. "La Fille de la Terre," adapted from the tragedy of E. Sicard by P. Barlatier, who has also supplied a second scenario, "La Falaise," dramatic comedy by Paul Barlatier; "Le Tocsin," by Henri Vorins. These films, states "Cine pour Tous," will be executed under the supervision of Paul Barlatier, producing manager of the Laurea firm.

"Tout se Paye" is the title of the reel adapted by Henry Houry from Paul Bourget's novel "L'Echeance."

"Petit Louis, boxeur," by Charles Henry Hirsch, is to be screened by Antoine.

For the Film d'Art, Jacques de Baroncelli is busy with Emile Zola's "Le Reve," for which Mlle. Andree Brabant is engaged for the part of Angelique.

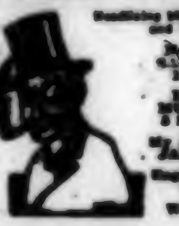
Mil-Film concern has engaged Killy Witkowska, one of the winners in the recent beauty competition in France; also Yvonne Degraine, champion woman swimmer, to make their debut in "Naik," a reel shortly to be produced.

The late Madame Rejane, only a few weeks before her death, appeared in the film version of Jean Richepin's "Miarka," which Mercanton executed. The release is now being hastened so that the deceased famous actress may be remembered, as was the case in a similar release after the demise of Gaby Deslys.

The Ambigu melodrama "Gigolette" is to be prepared for the screen by Pouctal, the lead being Camille Bert.

"La Chambre du Souvenir," from a scenario by Rene [illegible], is being executed in the Joinville studio, near Paris, with Peyriere, Mmes. Jane Mery and Diane Ferval in the principal parts.

FRED DUPREZ



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CYNICAL OBSERVATIONS

Most any actor is willing to admit that he could have done as well as his more successful friend if he had only thought of it first.

Your own child always looks the best to you. So don't blame any actor who advertises on this page if he thinks his act is the best.

Conceit leads more actors astray than temptation.

The actor who thinks he is the whole thing doesn't waste any time in trying to [illegible] it from others.

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Pauline Saxon
Si
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"ARKANSAW TRAVELERS"
ORIGINATORS
Of Hand-saw Harmony.
A hand-saw in the hand is worth two in a saw-mill.
Direction, JACK NORWORTH.

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With All Improvements and New Scenery.
PANTAGES CIRCUIT

Opening on Loew Time Aug. 9th
THORNTON SISTERS
Direction MANDEL & ROSE **New York City**

GERMANS POURING GOLD INTO PICTURES FOR FOREIGNERS

Made Millions Out of War—All German Money Stayed There—Concentrated—Stupendous Productions Waiting Moment to Flood Market.

Contrary to the general presumption, Germans have plenty of money and are spending it wholesale on feature pictures designed to flood the American and other foreign markets when settled conditions make such a campaign advantageous to undertake. Several prominent American directors report they have been approached with contracts guaranteed by gold payments and the sudden shift in sentiment was emphasized this week by several insiders, among them George Edwardes Hall, who returned from England declaring it was impossible to make money there.

He explained that at a minimum the English were offering American directors $15,000 a year, but that 30 per cent. of this was eaten up by taxes and another 30 per cent. lost over the rate of exchange. He declared also that it was impossible to take exteriors in England after October 15 and that a great deal of money was lost through uncertain climatic conditions.

He also confirmed reports that Germans were spending real money on film production, but was less optimistic of their success in the world market than other experts have been. He accused them of being strongly anti-Semitic and anti-Catholic, but said they were nevertheless making some gorgeous productions.

One of them, he said, was the life of "Buffalo Bill," a subject they were obviously incapable of handling in a successful manner.

Mr. Hall added that the Germans were capable of buying any directorial talent they wanted. During the war all gold stayed in Germany and it became concentrated in a few hands. This money is being used in ways that will advance German credit abroad, and pictures have been hit on as one way of making a quick turnover.

AERIAL DELIVERY.

Kansas City, July 14.

Through a mistake in the shipping department of the Famous Players' Kansas City office the film for the Regent, Wichita, Kan., missed the train for that city, and the management phoned the Kansas City office that they would have to close for the night, as they were without a film of any kind. Although it was 4 o'clock in the afternoon, an airplane was secured from a local concern and the film for the night's performance delivered to the theatre, nearly 300 miles away, at 7.20, and was started running at 7.30.

A SNAKEY STORY

Denver, July 14.

Two live rattlesnakes were recently shipped to the local Art-O-Graf Film Company from W. H. (Snake) King, of Snakeville, near Brownsville, Tex., to be used in a spectacular scene in "Out of the Depths," now being filmed.

Edmund F. Cobb, male lead, permitted one of the "undoctored" reptiles to crawl across his chest and its head was shot off by another member of the company. The stunt was not faked.

LAMP IN HIS HAT, MINE HURLER HELPS

But Manager Fears Blonde's Room Rent Stare.

Akron, July 1.

Dear Chick:

My wolves have been goin' great guns, and we are now in fourth place. It just shows what a difference just a few rattles of the can will make on one of these flat-wheeled ball nines. I sent a couple of the saps I had on their merry way, and the rest of the gibones figured they'd better start hustling or they would be divorced from their hot meat as far as this club was concerned. I have a new pitcher who has won two games in a row, and he has helped some. How this bird ever wins a ball game will have to be answered by Harry Sharrock, for he hasn't got a prayer. He just lobs them up, and they pop them all over the park. However, I am keeping a flock of bandages and Sloan's on hand for the day they start belting him. I will need them to patch up the shins of the rest of the owls. His name is Jones, and he came to us out of a hole in the ground. He was a coal miner when one of my scouts grabbed him, and when I met him at the train he still had the lamp in his hat. But as long as he wins ball games I wouldn't care if he wore snow shoes off the diamond. This bird is about as loose with his change as a Pullman car window. He will probably wind up by buying the club, if he lasts long enough. He came to me the other day, and after I explained to him that the club only paid living and other expenses when the ball team was on the road traveling, he wanted to know if he moved to the suburbs wouldn't we consider him as on the road. He's making a great play for the telephone operator at the Eagle Hotel. She's a swell lookin' bloke who has nearly wrecked the league at various times. Oh, how she can take those changes! She's a blonde dame with a room-rent stare in her big league optics, and she can introduce a guy to more checks to lift than any three of Ziggie's flock. Well, she took a chance with Jones one night last week and allowed him to date her up. The next day I hung around the switchboard lookin' for info and she finally gave me a detailed description of her wild night with the coal miner. He took her to an automat and gypped the joint out of about a buck's worth of food by dropping cluck nickels in the slots. This was followed by an invigoratin' walk of about a mile while he explained to her that he was so nervous in street cars and taxis that he couldn't stand them. They topped off the evening by a drunken dash through the public library. For a ninth innin' finish she told him she had lost her purse containing her salary, and that if she went home without it her drunken stepfather would beat her to a pulp. He told her not to worry; that if she would give him her I. O. U. he would insert an add in the local paper and sign his own name to it, figurin' that any one in town would be glad to return the purse to the pride of the ball club. I left her busy figurin' some way to give him the worst of it, but at the present writin' he's 6 to 5 and even to present her with a bill for usin' up his evening. Well, Chick, old sock, it's time to tie on the nosebag, so I'll ring off.

Your old pal,

Con.

AERIAL TRAMS IN COLO.

Denver, July 10.

Jay Cooper, manager of the Smuggler Theater, run in connection with the Smuggler mine at Telluride, Colo., claims to have the most unique picture outfit in the West. He packs up his projecting machine, screen, films and all paraphernalia in such a way that he can go from one mine to another by aerial trams.

Some of the stops on Mr. Cooper's "circuit" of theaters carry him across canons 600 yards high and 500 yards wide. He says it beats being an aviator.

JUSTINE JOHNSTONE'S FIRST.

"Blackbirds," the stage play by arry James Smith, will be Justine Johnstone's first production as a Realart star.

"Moonlight and Honeysuckle," previously announced, will be used by her at a later date.

STRAND.

The feature at the Strand this week is Mildred Harris Chaplin in "The Inferior Sex." It is far from satisfactory, not having sufficient weight to balance the remainder of the bill which is replete with comedy of a very high order. The picture has "class," but the story is trivial and inconsequential—not worth wasting time over. Besides, the star does not draw at the Strand. The house Sunday evening was very poor. One might argue that the heat served to drive everybody out of town on the Sabbath—to which you can respond, if the argument is presented, that last week Norma Talmadge played there, with Monday also a holiday (Fourth of July), when everyone possessing the price of a trolley ride journeyed far from the metropolis; yet the Talmadge Sunday showed exceptional receipts for the Strand for that time of year. So that, with inferior material and no drawing quality, it would seem to be poor business acumen to—but after all, it's the Strand's business, not the film business in general.

The overture for the current week is Tschaikowsky's "Capriccio Italien"—well rendered by the Strand orchestra under the leadership of Carl Edouarde. Listening carefully one can trace the source of the melodies of many a popular song hit. The Topical weekly seemed to be confined principally to the Pathe News and as a consequence pleased and entertained immensely. Another of the Max Fleisher animated cartoons of the "Out of the Inkwell" series, seemed to be more amusing than usual, after which came Catherine Stang, a violinist, who played two numbers—first a Spanish dance, accompanied by the orchestra but so subdued in volume as to be a genuine aid to the soloist instead of the usual method of drowning out the individual player. For her second number, "The Rosary," she was accompanied by the organ and the curtains were parted in the rear disclosing an illuminated "stained glass" window to augment the religious atmosphere.

The feature was succeeded by Redferne Hollinshead, the sweet-voiced Canadian tenor who has scored so often of late at the Strand that he received a reception directly when he makes his appearance. A large, very stout man, his dress suit and white shirt front gives him the appearance of a huge light-breasted bird, which effect is enhanced by his gorgeous, high-pitched voice, pure in tone. In size and figure he recalls the drawings of Mr. Pickwick. Mr. Hollinshead sang "Forever Is a Long, Long Time" and "All Erin Is Calling Mavourneen."

"High and Dizzy" is the title to Harold Lloyd's latest comedy, which bubbles over with funny bits of business. It is probably the funniest of his long list of two reelers, concluding with a sensational sleep-walking scene that is screamingly funny.

Jolo.

CAPITOL.

Harold Lloyd and H. B. Warner share honors at the Capitol this week. The begoggled comedian's newest effusion is piquantly titled "High and Dizzy," and is guaranteed to effect any audience similarly on the number of laughs. Mr. Lloyd improves with each comedy and bids fair to becoming our national comedian. It is to Director Hal Roach's and the star's credit that they disprove the bromide anent there being nothing new under the w. k. aurora borealis for every bit of comedy business is indelibly stamped by its originality and further their laugh-provoking proclivities. This Lloyd comedy is indeed worthy of equal billing in the lights with that of the lengthier feature, "One Hour Before Dawn."

The feature ensemble offering this week is a special version of Gounod's "Faust" presented in ten episodes as Unit 1, played by the Grand Orchestra under Finston's direction and sung by Sudworth Frasier, Wilfred Glenn, Irene Williams and Bertram Peacock (personating the principal roles), assisted by the ensemble, to a most cordial reception. The three gentlemen above named, assisted by George Allen also comprise the Capitol Male Quartet rendering "A Suburban Lay" as No. 7 on the program to appreciative returns. An interpretive dance creation presented by Mlle Gambarelli and Alexander Oumansky also found favor.

The Capitol News, including Will Rogers' "Illiterate Digest," which consisted of only four telling nifties, and a Prizma completed the picture offerings. All considered an interesting two hour show.

The Capitol has reduced its printed program to eight smaller sized pages, eliminating all paid advertising and is solely devoted to the program in hand.

RIVOLI.

Though the pictorial kept up a good pace, the picture offering at the Rivoli this week was weak, due particularly to the appalling amount of padding in the feature, "The Prince Chap." A curious error also crept in the Pathe section of the news. In showing pictures of the delegates to the League of Nations conference, the British statesman, Arthur James Balfour, is referred to as Lord Curzon.

Karl Goldmark's ballet music from "The Queen of Sheba" was played as an overture by the orchestra. This same orchestra is seriously in need of attention. Due to the latent bowing several of the violins could be heard separately when they should have sounded as one. The piccolo screeched. The two trumpets had one figure of four notes repeated twice, and they played it wrong both times due to bad attack. This lack of unison is sixty per cent. the leader's fault probably, but more rehearsing or more thorough rehearsing would help.

Leed.

RIALTO.

A first class show this week, with only one weak point. This was the Story-art scenic called "Creation's Morning." Here in beautiful settings two men and women are made to lope through a lot of absurd symbolism and pose in a grotesque and silly fashion that brought a constant chorus of the wrong kind of laughs. Such stuff grates unless it is exceedingly well done. "The City of Masks" was the feature and had excellent pulling power. "The Quack Doctor," a Sennett comedy, was average.

Leed.

BROADWAY.

A whopping J. Stuart Blackton production, "Man and His Woman," should keep 'em coming in droves this week at the Moss house. Charles Chaplin still holds forth in his four-reel burlesque on "Carmen" for a third successive week. Whether this is a boomerang on the box office angle is open to debate. Certain remarks from the reviewer's neighbors to the effect they had already seen it some preceding week suggests this argumentative premise. A topical digest, Topics of the Day and a Ford educational complete the picture offerings.

Rozelle Philke contraltoed a solo and Orrin Lizzari, a baritone, sang "Gypsy Sweetheart" appealingly. The overture was "Carmen."

THE INFERIOR SEX.

Aline Randall	Mildred Harris Chaplin
Knox Randall	Milton Sills
Clarissa Mott-Smith	Mary Alden
George Mott-Smith	John Steppling
Porter Maddox	Bertram Grassby
Captain Andy Drake	James O. Barrows

Very lightweighted is "The Inferior Sex" with Mildred Harris Chaplin and, despite its First National release it would probably never get a showing at the Strand if Miss Harris had not affixed "Chaplin" to the remainder of her cognomen.

It is all about a pig-headed little bride who keeps calling her husband up at his office to ask him if he still loves her, etc. To give it a modicum of plot, in the last reel she saves her husband's married sister from eloping with a cad, at the risk of sacrificing her own reputation.

All of which is redeemed to a great extent by a splendid production and really exceptionally brilliant photography. For some unexplained reason the name of the director is not given, but whoever he is, he made a lot out of practically nothing.

Milton Sills, as the husband, is a most effective "straight man" to Miss Harris' ingenue-ish characterization, the type of person that in real life would be choked to death. Others in the cast merely served to fill in.

Jolo.

HOUR BEFORE DAWN.

George Clayton	H. B. Warner
Ellen Aldrich	Anna Q. Nilsson
Bob Manning	Augustus Phillips
Norman Osgood	Frank Leigh
Harrison Kirke	Howard Davies
Mrs. Montague	Adele Farrington
Dorothy	Lillian Rich
Mrs. Copeland	Dorothy Hagen
Judge Copeland	Thomas Guise
Fred Aldrich	Ralph McCullough
Arthur	Edward Horne
Inspector Steele	Wilton Taylor

Jesse D. Hampton sponsors this latest Warner starring vehicle adapted from Mansfield Scott's novel, "Behind Red Curtains." It is of the mystery-society drama genre and will please the most epicurean film fan. Henry King intelligently directed the rather large cast of principals, inserting "pep" into the domestic, single set interior scenes, a feat much to his credit. Fred Myton's job on the continuity angle was no mean one and the result as it is, also should prove a feather in his cap. Dealing with mystery stuff, hypnotism, dreams and the like, his lay-out of the action development keeps the audience mystified, yet interested, and in denouement slips across a surprise twist for good measure. Victor Milner's photography was adequate.

Mr. Warner personates an author who scoffs at a mesmerist's acknowledged hypnotic powers. Putting himself to the test, he is commanded to murder Harrison Kirke at "one hour before dawn," this revengeful behest having culminated as a result of an hypnotic demonstration at the doomed Kirke's expense, the latter having assaulted the hypnotist following his discovery he was made the scapegoat to entertain the assembled drawing room audience by personating certain animals in too realistic a fashion.

One is led to belive George Clayton (Mr. Warner) really committed the deed as a result of the mesmerist's bidding, but it conveniently develops otherwise through the entrance of Inspector Steele, a "detective who has his brains in his head as well as in his feet," or words to that effect to quote the caption.

The star plays with becoming dignity and force. Anna Q. Nilsson in the leading part makes a charming heroine. Frank Leigh and Howard Davies as the mesmerist and the murdered man respectively handled their thankless roles masterfully. Adele Farrington as an aspiring nouveauriche, who is intent on marrying off her daughter Dorothy to somebody who was somebody or break a leg in the attempt, caricatured her role just that sufficient little bit to make it spicily laughable. The Dorothy role was interpreted by Lillian Rich, who made her rawboned sub-deb part deliciously appealing.

Playing up the society atmosphere and the mystery stuff, exhibitors should find easy takings through the medium of "One Hour Before Dawn."

CYNTHIA OF THE MINUTE.

An excellent Gibraltar feature starring Leah Baird. Little money has been spent on it, but this fact is cleverly disguised by Perry Vekroff's direction. He saw to it the story moved along swiftly and was told convincingly. The star is the Maxine Elliott type and seems here cast for a role too young for her, but what counts principally is the story, taken from Louis Joseph Vance's novel of the same name. Cynthia is a girl out of a job who ships as companion for old Mme. Savaron, who owns an interest in a ship named Cynthia. This ship she suspects is bound on illicit business and determines to sail with it. The two women are left aboard with the ruffianly crew and after exciting adventures are finally rescued.

In getting this film from Pathe, make sure you get a good print. Loew's New York had to get a second one, but Hodkinson promised to withdraw completely the miserable one first used there. It evidently got out by mistake. Miss Baird was supported by Hugh Thompson and Burr McIntosh, among others. The latter's performance was as good a thing as has been seen here in many a day. Mathilda Brundage was also effective as the grandam.

Leed.

THE RED LANE.

Norman Aldrich	Frank Mayo
Marie Beaulieu	Lillian Rich
Vital Beaulieu	Jean Hersholt
Dave Bot	James Mason
The Half Wit	James O'Neil
Louis Hole	Frank Thorne
Father Le Claire	Paul Weigel
Henri	Carl Formes
Andre, the Fireman	Fred Herzog

This slow moving Universal bucolic effusion was part of a double header program at Loew's New York Friday. While one cannot expect much of either feature on these bargain days, "The Red Lane" was rather disappointing. Not only is it but a very average program feature at best, which makes no pretense as a drawing card, but it has all it can do to keep a patron seated throughout its exhibition. There's just enough meat in the Holman Day story to turn out a snappy two reel drama, but as a full fledged feature—never. Possibly in the hands of another director it might have fared better, for one must always look with suspicion at a producer who also adapts the continuity as Lynn F. Reynolds did.

Mr. Mayo, who is starred in the film, personates a revenue official operating in the territory betwixt the New England and Canadian border which is a favorite smuggling divide, particularly that section from whence the production receives its title. The honest natives are evicted from their lands through the machinations of a lumber trust, and Norman Aldrich, the government official, is invited to run for the Legislature in an effort to mend the unjust ways of the law brought about by corrupt representatives. He is elected by the end of the fifth reel in time for the clinch fade-out, having broken up a smuggling gang and done other such heroic deeds. The bucolic atmosphere is wholesaled throughout, as a result of which it is evident the U people saved considerable on the production end.

The supporting cast is superior to the story and direction and is worthy of better stuff. The leading lady, Lillian Rich, is a winsome miss from whom much may be expected. James Mason in the thankless super-villain role of Dave Bot did a neat piece of work. Vetal, Henri and the Half Wit of the character parts distinguished themselves also, particularly the latter.

As for the hero, while the action was made to revolve about him, he was not as much in the footage as is usual with the star. He is seen to advantage in a dignified role, played with proper restraint. A couple of hand to hand encounters furnished the melee action, but that was all the "action" in the whole footage, and it does not suffice as far as present day standards in topnotch features are concerned.

Of the production's shortcomings there is one discrepancy that stands out quite evidently. It is not likely, even among those rugged Canucks, that a father would entice his daughter to a nook, have her kidnapped and canoed downstream in order to marry her off to a man of his choice, in this case David Bot, as Vetal Beaulieu did with the heroine. The ensuing rescue scene stuff proved the sole gripping situation in the entire production.

"HERE AGAIN KERRIGAN"

IS THIS APOLLO of the SCREEN Popular?

You know it

Robert Brunton presents J. Warren Kerrigan and his own company as the best drawing card in a thousand theatres. *He proved it in "No. 99."*

Hodkinson Releases "The Green Flame"
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"You can count 'The Green Flame' a winner—very entertaining."
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"THE LORD LOVES THE IRISH"
"No. 99"
"LIVE SPARKS" "THE DREAM CHEATER"

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

MAN AND HIS WOMAN

Dr. John Worthing	Herbert Rawlinson
Clare Eaton	Eulalie Jensen
Eve Cartier	May McAvoy
Hugh Conway	Warren Chandler
Dr. Elliot	Louis Dean
The Stranger	Charles Dean

J. Stuart Blackton has again produced an excellent box office picture attraction. The title alone is certain of drawing them and the exhibition of the film will prove no disappointment. The five reels are chockful of action and novelty situations that pack all the human interest.

With the general theme, that of the reclamation of a man's soul through the guardian angel machinations of the Good Samaritan heroine, is more or less familiar. Its development in this particular instance imparts a nuance to the production which lifts out any traces of conventional film plot stuff. When Dr. John Worthing (Herbert Rawlinson) degenerates via booze and poppy product following his discovery of a sweetheart's moral falsehood, we are carried with our hero through his particular stages of degeneracy, and being unfamiliar with that phase of life more or less by lack of actual experience the audience is gripped and thrilled through the medium of detailed "inside" close-ups of a sphere which is looked upon with doubtful eyes by the upper world in general, yet interesting nevertheless.

Dr. Worthing is working on a tuberculosis serum which is well nigh completed when his fall into the underworld ensues. A drug-crazed melee lands him in a hospital superintended by Dr. Elliot, who recognizes his weaker confrere and transports him to his country lodge to recuperate, where Eve Cartier, the nurse (May McAvoy), instills the final desire into this man's soul that he may live and continue his great work. Hugh Conway, a wealthy importer (Warren Chandler), is the opposing force in the plot action. A believer in the axiom, "Love makes its own law," he wins Claire Eaton (Eulalie Jensen), the hero's first sweetheart, and after becoming tired of her ogles the pretty nurse-heroine into saying "yes," ignorant of the villain's ulterior dishonorable purposes. She finally escapes unharmed and unscathed, although the importer holds some photos, letters, cancelled checks and the like over her, entirely innocent in their original import, but incriminating on the face of it. The final flicker denotes everything has been cleared up satisfactorily.

Shannon Fife is credited with the story and Stanley Olmstead supplied the fast moving scenario. William S. Adams claims credit for the camera work and has a number of pretty effects to show for it. Mr. Blackton personally directed his own production.

Herbert Rawlinson heads the "all star cast" and makes a virile hero in all he does. May McAvoy, the petite bundle of loveliness and a sympathetically charming brunette, is destined to heroine in pictures for some time to come. She completely won her audience in this production. Howard Chandler, the arch-villain in House of Kuppenheimer clothes, scowling looked and acted his role in accepted fashion. The balance of the support is adequate, Miss Jensen particularly as the weak-moraled sister doing her thankless part excellently.

The production does not represent a pile of money, but, on the other hand, does not impress one as being constantly under the theoretical thumb pressure of a finance department as so many other films do. Pathe releases.

A sterling box office feature anywhere.

THE CITY OF MASKS.

Tommy Trotter	Robert Warwick
Miss Bonnie	Lois Wilson
Husky	Theodore Kosloff
Con McFadden	Edward Jobson
Stuyvesant Smith-Parvis	J. M. Dumont
Mr. Smith-Parvis, Sr.	Robert Dunbar
Mrs. Smith-Parvis	Helen Dunbar
Mrs. Jacobs	Anne Schaefer
Deborah	Frances Raymond
Carpenter	William Boyd
Bramble	George Berrell
[illegible]	Snitz Edwards
Moody	Richard Cummings
Detective	T. E. Duncan

This is a small peach of a program feature. Starting off with a novel idea donated by George Barr McCutcheon in his book of the same name and building his efforts on an unusually excellent scenario by Walter Woods, Director Thomas Heffron went ahead and produced a piece of filming that held the interest despite some absurdities. Artistically, honors go to Lois Wilson. She has sincerity and simplicity. She doesn't act. She is. Robert Warwick, who starred, was himself and presentable and for the most part unaffected. J. M. Dumont made an excellent light heavy. As Con McFadden Edward Jobson was a bit too much the burlesque notion of a political boss, but that is perhaps the director's fault.

The story is Cinderella stuff and great going for any class of theatre. A crowd of exiled royalties are all working at tasks beneath them, but meet once a week to hold court. At this court a great political boss acts as butler. He once was one. How his power in the end comes to the rescue of the persecuted little English governess marks the climax and has a real thrill. Worth booking.

Leed.

THE PRINCE CHAP

Wm. Peyton, a sculptor	Thomas Meighan
Ruggles, his servant	Charles Ogle
Alice Travers	Kathlyn Williams
Jack, Earl of Huntington	Casson Ferguson
Phoebe Puckers	Ann Forrest
Claudia, four years old	Peaches Jackson
Claudia, eight years old	May Giraci
Claudia, eighteen years old	Lila Lee
Aunt	Lillian Leighton
Huntington	Bertie Johns
Claudia's Mother	Florence Hart
Yadder	Theodore Kosloff
Helmer	Clarence Geldart
Housekeeper	Agnes Mack

Olga Printzlau did this scenario and William De Mille directed. Both did unusually bad work.

Miss Printzlau's scenario is padded until it is hard to sit still and watch the unnecessary footage. De Mille's direction is full of old, outdated stuff and forced comedy.

The points of relief are Thomas Meighan's straight-forward personality, a bit done excellently by Ann Forrest and the photography.

The feature itself is based on the play of the same name by Edward Peple. This may draw people in, but what they will see will disappoint them and it is very bad business to do this or to release such mediocre and inexcusably padded work.

Leed.

A COMMON LEVEL.

Mathew A. Ryan	Edmund Breese
Marion Schuyler	Claire Whitney
Square Deal Schuyler	Lawrence Grattan

This picture's a joke. It is funny because it takes itself seriously. Just what preachment the author, director or whoever is at the base of this flicker offense, intended to convey is doubtful. Certain lucid lapses suggest a strong socialistic vein, but it immediately becomes fogged up in the general haze, which maybe is just as well. Mr. Breese and Miss Whitney are co-starred. Whoever sponsors the production is not disclosed.

Lester Lonergan bravely shoulders the author's laurels. The direction is by Ambrose and Burton King. Burton King has scored quite a few nifties in the way of flicker productions in these past months, and it is hard to believe him mixed up in this. However, a masterful hand is shown in spots, particularly in the Roman battle scenes—which are part of the action of a lengthy "dream" spasm—where a few dozen extras in familiar hardware union suits mix it up amongst themselves to depict a combat between Attilla the Hun's doughties and the Roman soldiers.

List to how Attilla is mercilessly dragged into the action with nary a chance to say nay. Breese personates Ryan, the "wheat king," who kindly takes a fancy to the heroine (Claire Whitney) and offers matrimony as an amicable means of understanding or threatens "breaking" her old man if she refuses. Running true to film form, the heroine is willing to undergo the supreme sacrifice, etc., ad nauseum, not without, however, slipping across a crack about his being so much like the aforementioned Attilla. It's a strike, and when the wheat king hits home he consults his history for a line of dope on this Attilla guy. A dream ensues and for three and a half reels, if not more, he dreams ancient history, showing the aforesaid A. in his heyday of success until he meets his Waterloo in a battle with the Romans, said Waterloo consisting of a fatal knife thrust into the kidneys by a princess whom he had taken in lieu of devastating all Rome. The comparison is obvious and the advising spirit who recites this spiel yarn warns the wheat king he will cease reigning over the wheat market if he persists in his present tactics. Ryan awakes and undergoes a change of heart. Smiling fade-out.

The dream session was interesting only as far as the female anatomical display was concerned. No board of censors will ever O. K. that end of it. Moreover, it is so palpably crude it does not appeal. A few battle scenes were fairly interesting, but do not suffice.

The production presumably is state-righted and may tempt jitney house exhibitors because of a low booking fee, but that's its limit.

THE SPIRIT OF GOOD.

Nell Gordon	Madlaine Traverse
Neal Bradford	[illegible]
Chuck Long	[illegible]
Rev. Josiah Calvin	Charles Smiley
Jerusha Calvin	Clo King

The "empress of stormy emotion" is seen emoting in this Fox production through five reels of ancient dance hall plot. Though outwardly morally septic we discover this jazzy champagne Nell to be internally and at heart very much anti, as a result of which she lends a kindly ear to the Rev. Calvin's preachings and assists in breaking up the dance hall at which she held forth so jazzically only some days before. Old stuff.

Clifford Howard and Burke Jenkins plead guilty to this yarn. Denison Clift adapted it. Direction of Paul Cazeneuve.

A WOMAN'S MAN.

"A Woman's Man" is released by Screencraft Pictures Corporation. It is a Romaine Fielding production, starring that actor and featuring Velvet Behan as the leading woman, directed by Warren Gordon.

Everything about the picture is old-fashioned, giving the impression it is a release of a former feature. The story is "Western," with a touch of drawing room stuff to give it the requisite "class" for appeal to the popular priced film fans.

It opens up with a mining man (Mr. Fielding) rescuing the pure but tough girl from the attentions of the sheriff in an Arizona dance hall. They leave the place by the back door, which happens to show a stone building with a screen door on it—quite different from the usual run of western dance halls shown to us tenderfeet in New York.

They double up, he gets stewed and shoots his own partner—the sheriff runs him and the gal out on the desert—the heavy picks up the girl unconscious and leaves the hero for dead; the gal is brought to New York where she tells the villain all about the hero so he (villain) can get possession of the hero's papers, his home and nothing is left to the hero, who refuses to die, but the gal.

And that villain darned near gets the gal too—in fact they are already at the alter when in walks the hero to confront them and he has it on the villain who is taken away to jail. That hero had a terrible lot of trouble, but he got his gal in the end.

Jolo.

WILLIAM VANDERLYN
'ART DIRECTOR
Hotel Hollywood Hollywood, Cal.

More than half gone

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GOLDWYN

1920

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Each picture thus produced is subject to the severest critical examination, from every angle, as to its amusement and profit-getting quality, before it is offered by Goldwyn for distribution.

The high quality of each Goldwyn Picture in the coming season demands that there be no departure from a system of unit bookings.

Advance showings of Goldwyn Fourth Year Pictures will be held in all Goldwyn exchanges starting July 15th.

Fifteen productions will be in readiness, representing the Goldwyn product for the first fifteen weeks of the season. The merit of the individual picture will be the sole factor in every transaction.

In the following pages you will find complete descriptions of the first pictures to be offered by Goldwyn.

Samuel Goldwyn
President
Goldwyn Pictures Corporation

THE FIRST FIFTEEN

pictures will be ready for advance viewings starting this month. They represent the Goldwyn product for the first fifteen weeks of the exhibitor's season. Each is listed with a brief and salient description.

GOUVERNEUR MORRIS'

powerful drama

The Penalty

Directed by Wallace Worsley

This picture will inevitably be classed as one of the outstanding and most powerful productions ever made. Lon Chaney, whose famous performance in "The Miracle Man" has established him as one of the greatest character actors on the screen, is featured as the legless master criminal. A picture on which no superlative is wasted.

PAULINE FREDERICK *in*

Madame X

By Alexandre Bisson

Directed by Frank Lloyd

"Madame X," famed as one of the greatest stage successes, has been pictured with even more dramatic power with Pauline Frederick in the most satisfying role of her career. "Madame X" will be talked about by every one who sees it.

MARY ROBERTS RINEHART'S

famous story

It's a Great Life

Directed by E. Mason Hopper

You've been waiting for another "23½ Hours' Leave." "It's a Great Life" even surpasses the author's other success. This comedy sensation throbs with love and dances with humor. It holds the interest all the way.

MADGE KENNEDY

in The

Girl With The Jazz Heart

By Robert Shannon

Directed by Lawrence Windom

Timed to the minute, this picture is a story of a girl with a jazz heart who jazzed her way into one of the most interesting of screen romances. It is Madge Kennedy at her charmingest.

PICTURES

1921

JACK PICKFORD *in* THE

Man Who Had Everything

By Ben Ames Williams

Directed by Alfred E. Green

Jack Pickford, in this new and highly original photoplay, plays the part of a young man who has everything he wants in the way of fortune, but a blind man and a pair of beautiful eyes show him the error of his ways. A big picture.

TOM MOORE *in*

Officer 666

By Austin MacHugh and Winchell Smith

Directed by Harry Beaumont

Tom Moore puts on his official dignity in "Officer 666," a picturization from the Cohan & Harris play which set Broadway laughing for more than a year.

A REGINALD BARKER *Production*

The Branding Iron

From the Successful Novel by

Katherine Newlin Burt

Directed by Reginald Barker

Adapted by J. G. Hawks

Three hundred leading newspapers are now running "The Branding Iron" as a serial story Millions are reading the novel. As picturized by Goldwyn it is one of the sensational and inspirational dramas of the screen. Those who have seen it say that this picture will be boomed by exhibitors everywhere it is played.

MABEL NORMAND *in*

What Happened to Rosa

By Pearl Lenore Curran

Directed by Victor Schertzinger

Mabel Normand has the part of an overworked, tired shop girl who, through adventurous circumstances and a fortune-teller, finds love and happiness in life. You will like Mabel Normand in this new and original role.

BASIL KING'S

Powerful Super-Drama

Earthbound

Drected by T. Hayes Hunter

One year in production "Earthbound," as powerful as its title suggests, is destined without question to go down in photoplay annals as one of the masterful sensations of the screen. A mere descriptive paragraph can in no way acquaint you with the bigness of "Earthbound." You will judge it when you see it.

REX BEACH'S *Famous Story*

The North Wind's Malice

Directed by Paul Bern and Carl Harbough

This is destined to rank as one of the most powerful of Rex Beach's blood-stirring photoplays. It is a tremendous drama of human emotions with the action laid in the wilds of Alaska, which Mr. Beach portrays with startling vividness. There is a moral to this story which enhances the great human conflict on which it is based.

Milestones

By Arnold Bennett and Edward Knoblock

Drected by Paul Scardon

As a play, "Milestones" is known in every city in America as an outstanding success. As a picture portraying family life, it will appeal to the emotions of every patron.

WILL ROGERS *in*

Honest Hutch

By Garrett Smith

Directed by Clarence G. Badger

Will Rogers' inimitable and droll self is once more with us in "Honest Hutch," a Saturday Evening Post story that is suited to Rogers as Rogers is suited to your patrons. It means one step more in the development of this swift moving star.

J. Parker Read, Jr., Presents

HOBART BOSWORTH *in*

His Own Law

Directed by Irvin Willat

Hobart Bosworth is conceded to be the most powerful dramatic male star in pictures. This J. Parker Read production presents Hobart Bosworth at his absolute best. Goldwyn presents "His Own Law" to you with the conviction that it is truly a worth-while production.

JACK PICKFORD *in*

Just Out of College

By George Ade

Directed by Alfred E. Green

A typical Jack Pickford picture and a zippical George Ade story. With all the pep and dash that go with the two names. "Just Out of College" shows Jack Pickford in the best role of his career. Your patrons will say so.

MADGE KENNEDY *in*

The Highest Bidder

Adapted from THE TRAP

By Maximilian Foster

Madge Kennedy in "The Highest Bidder" promises to surpass her former comedy aechievements. "The Highest Bidder" is a sympathetic love story of the ever popular sort.

Future Productions

A REGINALD BARKER *Production*

Black Pawl

By Ben Ames Williams

The Christian

By Hall Caine

The Great Lover

By Leo Ditrichstein and Fred and Fanny Hatton

A Tailor Made Man

By Harry James Smith

The Concert

By Herman Bahr

Bunty Pulls the Strings

By Graeme Moffett

GOUVERNEUR MORRIS'

Famous Story

Yellow Men and Gold

REX BEACH'S

Famous Story

The Net

PAULINE FREDERICK *in*

Roads of Destiny

By O. Henry

BASIL KING'S

Famous Novel

The Eternal Law

MARY ROBERTS RINEHART'S

Famous Novel

A Poor Wise Man

MABEL NORMAND *in*

Head Over Heels

By Edgar Allan Woolf

TOM MOORE *in*

Six Seconds of Darkness

By Octavus Roy Cohen

BETTY COMPSON *in*

Prisoners of Love

By Katherine Henry

WILL ROGERS *in*

Boys Will Be Boys

By Irvin S. Cobb

From the Play by Charles O'Brien Kennedy

MADGE KENNEDY *in*

What the Doctor Ordered

By Oliver Bailey

GOLDWYN PICTURES CORPORATION

METRO SPECIALS

JULY 5 PARLOR, BEDROOM & BATH — ALL STAR CAST
by C. W. BELL *and* MARK SWAN
JULY 19 THE MISFIT WIFE — ALICE LAKE
by JULIE HERNE
AUG. 2 HELD IN TRUST — MAY ALLISON
by GEORGE KIBBE TURNER
AUG. 16 THE CHORUS GIRL'S ROMANCE — VIOLA DANA
by F. SCOTT FITZGERALD
AUG. 23 THE MUTINY OF THE ELSINORE — ALL STAR CAST
by JACK LONDON
SEPT. 1 THE HOPE — ALL STAR CAST
by CECIL RALEIGH *and* HENRY HAMILTON
SEPT. 6 LOVE, HONOR AND OBEY — ALL STAR CAST
by CHARLES NEVILLE BUCK
SEPT. 13 THE PRICE OF REDEMPTION — BERT LYTELL
by I. A. R. WYLIE
SEPT. 20 THE SAPHEAD — CRANE & KEATON
by WINCHELL SMITH *and* VICTOR MAPES
SEPT. 27 CLOTHES — ALL STAR CAST
by CHANNING POLLOCK *and* AVERY HOPWOOD
OCT. 1 THE FOUR HORSEMEN OF THE APOCALYPSE — ALL STAR CAST
by VICENTE BLASCO IBANEZ
OCT. 11 BILLIONS — NAZIMOVA
From a FRENCH PLAY *adapted by* CHAS. BRYANT
OCT. 18 TO BE ANNOUNCED LATER — SUPER SPECIAL
OCT. 25 COINCIDENCE — ROBERT HARRON
by HOWARD E. MORTON

METRO PICTURES

INSIDE STUFF
ON PICTURES

Who will Nazimova sign with at the conclusion of her current agreement with Metro? Charles Bryant, her husband, is in town and "listening" to everybody, just as he did a year ago, when Nazimova decided to remain under the Metro banner. In any event she has two more pictures to make for Metro before she can leave, even if she wants to, and there is no certainty that she does. Nazimova is being well treated by the Metro people and there is no argument or complaint on that score, but "Madam" wants to get all that is coming to her—or all she thinks is coming to her. It can be definitely stated that Nazimova representatives have been dickering with the United Artists ("Big Four"), either on a releasing basis under a guarantee or to become a member of the corporation and have it known as "The Big Five." This despite the statement of Hiram Abrams, on being asked, that he "hasn't even seen Nazimova." Abrams spoke by the card when he said he hadn't seen Nazimova, but there is one man in town who wants to wager if the star changes her present distributing connection she will ally herself with the "Big Four."

A large percentage of the gossip of the business end of the industry these days carries with it the name of Selznick, and the rumors are of every description. But when you meet Selznick on the street he is debonair and urbane, and if he has any business annoyances there is nothing in his demeanor to indicate he is ruffled. Selznick is well "heeled" with tangible assets, on which he can realize if so disposed. For instance, he is understood to have some twenty new productions completed, ready for release the coming season, which, at a conservative average of $50,000 apiece, would mean $1,000,000, not counting the probable, or possible, profits thereon. One story has it that Joe Schenck offered Selznick $500,000 cash for fourteen reissues of the two Talmadge girls, Norma and Constance, which so runs the tale, Selznick refused, but immediately offered to take in another film man as general manager of his enterprise if the other film man would secure $100,000. When you stop to think about it, if Selznick isn't worried, why should the others bother their heads about his affairs?

The so-called "attacks" on Adolph Zukor and Famous Players-Lasky by Martin Quigley, appearing in the "Exhibitor's Herald," will probably not be answered by either Zukor or the Famous corporation—in fact, will be ignored, other than one statement made by Quigley in which he practically called Zukor a liar. This was regarded as utterly uncalled for, and with no foundation in fact, and some of Zukor's associates have advised him to take notice of it. But the head of Famous-Lasky has thus far elected to maintain a sphinx-like silence, and it is doubtful if he will become sufficiently nettled to emerge from his reticence. One of the things discovered by Quigley was that Famous Players-Lasky owns Realart Pictures Corp. Adolph Zukor publicly announced that fact when Realart organized, about a year ago.

Large advertisements appeared in the financial columns of the principal New York newspapers Tuesday, offering for subscription 125,000 Class A shares in D. W. Griffith, Inc. Those familiar with such issues in the amusement business declared the statements contained in the announcement were not sufficiently explicit in the matter of setting forth the tangible assets of the new corporation. The proceeds received by the company from its sale of Class A shares will be used as additional working capital. The assets are to comprise the studio and equipment at Mamaroneck, N. Y., ownership of a number of completed productions and others in process, rights to future productions, contracts with distributing companies, etc. Among the distributing assets scheduled are a one-fifth interest in the United Artists. The audit and appraisal figures shows net tangible assets at $2,311,000 equal to over $16 per share, with net current assets equal to $14 a share of Class A stock, which is being offered at $15 per share.

Announcement will probably be officially made this week of the complete withdrawal of C. F. Zittell ("Zit") from any further connection with the Hearst publications. Zit's office in the Fitzgerald building is to be closed. He has been disassociated from the Hearst film interests since last January. John MacMahon is taking over the post of dramatic editor of the "American," as well as manager of theatrical advertising and representing the Hearst papers throughout the country.

You can't always sometimes tell—even the shrewdest guess wrong. When "Mickey" was offered State-right buyers a couple of years ago J. Frank Hatch, one of the cleverest of the State-right purchasers, offered $8,000 for "Mickey" for Ohio, refusing to raise his bid. He could have bought it for $9,000. Harry Grelle, of Pittsburgh, paid $12,000 for Ohio and $10,000 for Pennsylvania for a three years' lease of the picture, which still has a year to go. Up to date Grelle has cleaned up a profit of $222,000 on Ohio and Pennsylvania, the bulk of which was made in Ohio. At the conclusion of his lease of "Mickey" Grelle will retire, satisfied with his accumulated "pile." The picture was put into Pittsburgh for a run which cleaned up a profit of $60,000 on the engagement.

Mail advices from England are to the effect that Mr. and Mrs. Douglas Fairbanks undoubtedly created a good-sized sensation on their arrival in London. Most of the daily newspapers devoted columns to the event, but on the other hand others merely recorded the arrivals with brief announcements. The "Daily Telegraph," it is said, did not mention the event at all.

The alleged details of the deal whereby Goldwyn secured control of the Capitol Theatre are being whispered along Broadway. According to the story, F. J. Godsol underwrote the entire amount of the purchase of 51 per cent. of the ownership of the Capitol, amounting to $900,000, and now wants the directors of Goldwyn to buy in with him on the deal. Lee Shubert is said to be already interested with Godsol's control on an arrangement which will permit him to take over the house for legit shows, provided he will turn over another Broadway theatre to Goldwyn for its picture releases. There have been numerous reports Edward Bowes would retire as managing director, but this could not be accomplished without Bowes' consent, as he has a cast-iron contract for four years more at $25,000 a year.

WRITER LEAVES $50,000.

Syracuse, July 14.

The will of David Skaats Foster, Syracuse scenario writer and novelist, was admitted to probate at Utica by Surrogate Willard Jones.

The estate is declared in the petition to be worth over $50,000, divided equally between real and personal property. Letters testamentary were issued to Gerard S. Foster, his son, and Jessie R. Foster, his widow.

By the terms of the will a one-fourth interest in the Foster Building is given to Bernard H. Foster, a son. By a pre-nuptial agreement in lieu of dower 100 shares of railroad stock are given to his widow, as well as $10,000 in cash and the contents of his home at Syracuse and in Los Angeles with what automobiles he owned.

An annuity of $500 is given to Mary E. Foster, a sister, and one of $100 to Anna F. Payne, another sister.

The residue of the estate goes to Gerard S. Foster.

The will was executed June 7, 1920.

"PARAMOUNT WEEK," SEPT. 5.

Famous Players-Lasky will celebrate its third annual Paramount week, commencing September 5. An exploitation campaign includes a schedule of advertising and publicity covering over 450 newspapers throughout the country, when close to $100,000 will be thus expended. Every city in the United States with a population of 10,000 and over will be included in the drive.

GOLDWYN RELEASES.

List of Coming Specials and Features.

In the group of 15 pictures for the first group of releases for Goldwyn the coming season are "Madam X" with Pauline Frederick, directed by Frank Lloyd; "The Penalty," by Gouverneur Morris and directed by Wallace Worsley; "It's a Great Life," adapted from Mary Roberts Rinehart's story "The Empire Builders," directed by E. Mason Hopper; "The Girl With a Jazz Heart," starring Madge Kennedy, directed by Lawrence Windom; "The Man Who Had Everything," by Ben Ames Williams, directed by Alfred Green; "Officer 666," by August MacHugh and Winchell Smith, with Tom Moore in the principal role, directed by Harry Beaumont; "The Branding Iron," from Katherine Newlin Burt's novel, produced by Reginald Barker; "What Happened to Rosa," starring Mabel Normand and directed by Victor Schertzinger; "Earthbound," an original scenario by Basil King, directed by T. Hayes Hunter; "Milestones," by Arnold Bennett and Edward Knoblock, directed by Paul Scardon; "The North Wind's Malice," by Rex Beach, directed by Paul Bern and Carl Harbaugh; "Honest Hutch," from a Saturday Evening Post story by Garrett Smith, starring Will Rogers, directed by Clarence Badger; "His Own Law," a Parker Read production starring Hobart Bosworth; George Ade's "Just Out of College," another Jack Pickford vehicle, directed by Alfred Green; Madge Kennedy's second feature in the series, an adaptation of Maximilian Foster's Saturday Evening Post story "The Trap," re-titled "The Highest Bidder."

FIRST RAY OUT AUG. 30.

The first of Charles Ray's personally produced attractions, "Forty-five Minutes From Broadway," has been selected by First National for the inauguration of its 1920-21 season. The release is set for August 30. Carter De Haven's screen production of "Twin Beds," another of Arthur Kane's stars, is set down for release October 18 in the autumn schedule just made public by First National.

FOR 1920-21

NOV. 1	THE MARRIAGES OF MAYFAIR *by* CECIL RALEIGH	ALL STAR CAST
NOV. 8	FINE FEATHERS *by* EUGENE WALTER	ALL STAR CAST
NOV. 15	POLLY WITH A PAST *by* GEORGE MIDDLETON *and* GUY BOLTON	INA CLAIRE
NOV. 22	THE STAR ROVER *by* JACK LONDON	ALL STAR CAST
NOV. 29	ARE ALL MEN ALIKE? *by* ARTHUR STRINGER	MAY ALLISON
DEC. 6	BLACKMAIL *by* LUCIA CHAMBERLAIN	VIOLA DANA
DEC. 13	THE GORGEOUS GIRL *by* NALBRO BARTLEY	ALICE LAKE
DEC. 20	THE MISLEADING LADY *by* CHARLES GODDARD *and* PAUL DICKEY	BERT LYTELL
DEC. 27	BIG GAME *by* WILLARD ROBERTSON & KILBOURNE GORDON	ALL STAR CAST
JAN. 3	HEARTS ARE TRUMPS *by* CECIL RALEIGH	ALL STAR CAST
JAN. 10	THE GOD OF HIS FATHERS *by* JACK LONDON	ALL STAR CAST
JAN. 17	THE MARRIAGE OF WILLIAM ASCHE *by* MRS. HUMPHREY WARD	MAY ALLISON
JAN. 24	THE HOLE IN THE WALL *by* FRED JACKSON	ALL STAR CAST
JAN. 31	MADAME PEACOCK *by* RITA WEIMAN	NAZIMOVA

METRO PICTURES

HILLER PUTS THROUGH DEAL TO STATE RIGHT HALLMARKS

Most Equitable Yet Say Buyers—No Stock Selling or Purchasing—Moderate Advances—In "On Velvet" in Short Time.

It is understood that L. L. Hiller, stateright distributor, has consummated a deal whereby franchises for the distribution of Hallmark-Triangle pictures have been arranged throughout the United States with the various stateright buyers of importance in the respective exchange centers. It marks an innovation in the industry, as the various pictures being handled in this manner are on a percentage basis for the entire United States through the different stateright buyers.

It is further understood from the different stateright buyers who closed deals for the franchises that the arrangement is one of the most equitable that has been worked out in the film business. It did not involve any stock selling or purchasing, the entire proposition being financed in such a way that each franchise holder is "on velvet" within a very short period after paying a moderate advance to cover the entire output for a period of three years.

The home office will handle the supplying of all productions, prints, lithographs, advertising accessories and national advertising of the product. This is an improvement on the releasing organizations, each office being handled by an experienced stateright exchangeman. The pictures will be advertised nationally with a simultaneous release date throughout the country and will be known under the same trademark—Hallmark-Triangle.

Included in the list of franchise holders are Benjamin Friedman of the Friedman Film Corp., controlling Minnesota, North and South Dakota and Wisconsin; Herman Rifkin, Eastern Feature Film Co. of Boston, controlling New England.

ACCEPTS LARGE SUM.

Anna May Refuses Similar Bequest from Newell.

Cincinnati, July 14.

Dorothy L. Deighman, of this city, has been given by the Federal Court $24,000 left her in a life insurance policy executed by E. M. Newell, a wealthy oil operator, who died recently.

Ann May, in pictures, who has been seen in support of Charles Ray and is known in private life as Anna May, a Cincinnati girl, also was left a large sum by Newell, but refused to accept it.

LACKAYE FILM STARRING.

Wilton Lackaye has been engaged to star in a special feature picture by First National Exhibitors' Circuit.

Mr. Lackaye leaves for the North Woods of Canada next week, in which section the exteriors will be filmed.

BOWES COASTWARD BOUND.

E. J. Bowes has gone to the Coast to look over Goldwyn properties and inspect Grauman's, one of the Goldwyn theatres. Bowes, as managing director of the Goldwyn string of houses, will probably not return to the Capitol. S. F. Rothapfel will be in entire charge there.

SURE A DAY AHEAD.

Three Former Picture Agents Glad to Be Back.

Cincinnati, July 14.

William Danziger, who came back from New York, where he was under Joseph H. Mayer in the publicity department of Universal, because of his mother's illness, is now acting dramatic and film director of the "Commercial-Tribune."

Harry V. Martin, formerly Goldwyn press and service man in the Cincinnati district, is on the desk, and Thomas P. Hall, who handled publicity and exploitation for Robertson-Cole, is on the city staff of the same paper.

The three are talking of forming an organization of former picture publicity men, for there are others like them, glad to get back in the newspaper game, where they are sure of their jobs for at least a day ahead.

DENVER'S NEWEST HOUSE.

Denver, July 10.

A new theatre is to be built on Curtis street, Denver's "great white way," within the month, according to local film men. The house will be the first venture on the northern side of 17th street.

Those reported in on the project are Louis Eab and J. Goldstein.

The house may have a stage as well as a screen. It is said the theater will be built on the site now occupied by the C. M. Davis Printing and Stationery Co., the Economy Furniture Co. and an old rooming house.

Two picture houses are being erected in New Mexico, according to William F. Gordon, who has just returned to Denver. E. H. Hardwick and brother are putting up a $30,000 house at Clovis and E. C. Trueb is erecting the Capitan to cost in the neighborhood of $10,000 at Roswell.

The Bertha Theater, Manville, Wyo., now owned by P. G. Armbus, is to be sold immediately to Bruce Murray.

J. Herbert Frank Sails.

J. Herbert Frank sailed July 15 on the "Imperator" for London. His visit abroad is in connection with picture making, without any other information leaking.

WHITE LINE IN PORT CHESTER LED TO LOCAL PICTURE HOUSE

Big Row the Result—Village Trustees Aroused. Owner Fined—Revocation of License Threatened—Three Policemen in Trouble.

Port Chester, N. Y., July 14.

As a result of having used whitewash on the sidewalks of this place to advertise the picture "In Old Kentucky," Harry Brunelle, one of the owners of Proctor's theatre here was fined $50, he and his partner James E. Plunkett face a possible revocation of license and three policemen will be brought up on charges, as the offense was committed in their jurisdiction, but they claiming to have no knowledge of it.

The unique method of advertising which brought such a penalty consisted of drawing white lines and painting the words "Follow the White Line to Kentucky." It was done at midnight and when the matter was brought to the attention of the board of trustees, police action was started and Brunnelle was arrested on a warrant by Detective Warren.

He was arraigned before Judge Crawford who imposed the fine. Brunnelle was represented by Attorney Thomas Connelly who made a plea for leniency on the ground that there was no intent to destroy village property but that the method had been resorted to at the suggestion of New York advertising men. It was a violation of a village ordinance, however.

Corporation Counsel Wilson who prosecuted was indignant at Brunnelle and informed him he should have realized what he was doing. Attorney Connelly pointed out that the manager had willingly done things for the village during the world war and had thrown open the theatre for benefits of one kind or another.

The three policemen will be brought up on charges this week because it was alleged that the offense was committed in their jurisdiction. The matter of license revocation will also be considered.

When Brunnelle appeared before the village trustees he apologized for his act and made the apology public to the whole village as well as to the members of the board of trustees.

The three policemen who are in trouble as a result of the incident are Patrolmen Adams, Corliss and Henne.

The method of applying the whitewash was with a machine and stencil. Several employes of the theatre did the work.

LOS ANGELES ROW SETTLED.

Los Angeles, July 14.

Los Angeles is once more at peace with the film fraternity, consummated at a love feast Monday. The Chamber of Commerce and the Los Angeles Picture Producers' Association were represented.

The bone of contention was that the picture people had been discriminated against by local merchants.

HOUSE PETERS' CO.

Los Angeles, July 14.

House Peters has organized a picture company of his own. The incorporation papers show a capitalization of $1,000,000, and the firm's address is given as Santa Monica. W. R. De Courcey and Howard U. Dennis are the directors. Harry R. Haskins will direct the pictures.

MORE DEMANDED BY SYRACUSE LABOR

Operators and Stage Hands Formulate New Scale.

Syracuse, July 14.

Syracuse theatre owners and motion picture house proprietors may have to grant substantial increases to their stage employes and motion picture machine operators at the expiration of their present contracts.

The new wage agreements, formulated by the contract committees of the two unions, have been completed and were introduced at the semi-monthly session of the Syracuse Central Trades and Labor Assembly. They are being carefully guarded by the union members.

On June 1 the theatre men were forced to make heavy increases in wages to musicians employed in house orchestras, with still further advances called for at a later date. Theatrical men threatened to refuse the musicians demands, but a few days before the expiration of the old contracts surrendered and avoided a strike.

SPECIAL PROJECTION BARS GAUMONT COLOR

Better Than All Others—But One Drawback.

M. Gaumont, the French producer, has left New York after an unsuccessful attempt to market his patented color photography process with American film concerns. While the local impresarios are more or less unanimously agreed that Gaumont's color photography has it on all others in every respect, they were disinterested because of the special projection machine necessary for the exhibition of these natural color reels. This makes it impractical.

It is believed Gaumont will exploit his process independently in his native land.

HODKINSON'S RELEASES.

The Next Series from Five Independent Producers.

The next five screen dramas scheduled for distribution by the Hodkinson Corporation will be from five independent producing organizations and will be released before October, in accordance with the Hodkinson policy of open booking for every picture.

The list indicates a wide range in type, ranging from a romantic mystery story to a drama of London and the Alps, a Benj. B. Hampton production dealing with a New England locale, a love story from J. Parker Read, Jr., and a rural romance from the new independent producer, Irvin Willat.

It is circumstantially rumored that Bessie Barriscale productions will be released through Hodkinson and there are several others not yet ready to be announced.

KINEMA, FRESNO, BURNED

Los Angeles, July 14.

Fire destroyed the Kinema Fresno, July 12. John Burkett, manager, averted a panic among about 300 present by an announcement that the show was stopped on account of trouble with his operators. The danger was unrealized until the audience emerged.

GAELIC INSERTS IN FEATURE.

Killester Films, Inc., the first Irish picture concern to enter the field, will shortly start to exploit "In the Days of St. Patrick" over here, plans now being made to show the picture in a Broadway Theatre. William V. Hart, with the General Film and other American releasing organizations at various times, is the general manager of Killester Films. The titles of "St. Patrick," which was screened in Ireland, will be printed in Gaelic and English. No distributing arrangements have been made as yet.

STARRING ESTELLE TAYLOR.

Estelle Taylor of the Fox forces will be elevated to stardom by the Fox Film Corporation next season, a publicity campaign for the purpose of boosting Miss Taylor now being in course of preparation.

OFFICIAL CENSOR APPOINTED BY AGREEMENT WITH MANAGERS

Common Council Will Appoint Committee to Pass on All Films Shown in Watertown, N. Y.—Arrangement Comes About as Result of Row—Notice of Disapproval to Be Given Two Weeks in Advance.

Watertown, N. Y., July 14.

City Manager Clarence Bingham and theatre owners of Watertown have come to the agreement that a committee will be appointed at the next meeting of the Common Council which will pass on all pictures to be shown at Watertown in the future.

This decision is the result of the controversy that has arisen in relation to the question of censorship of pictures shown here.

Theatre owners are willing to submit all bookings to the committee a month in advance of the date scheduled for showing, and should the committee disapprove of any pictures it will notify the proprietor of the theatre two weeks in advance of the scheduled date.

EDGAR LEWIS' OWN.

May Build Studio for Himself and Company.

Los Angeles, July 14.

Edgar Lewis may build his own studio, since signing a new contract with Pathe. One of his first productions will be filmed in New York, where he will go on the completion of his current feature—a film version of Andrew Soutar's "A Beggar in Purple." The New York picture will be made from a story by Kate Corbaley, entitled "Hangers On." It deals with the parasites of society. The casting will be done in New York. The picture to follow this one will be "Garments of Fate" to be made in Los Angeles, and it is likely that L. C. Shumway, who played one of the leading characters so well in "When Dawn Came," will again be cast in the principal role. Others in the cast are Ruth King, Betty Brice, Charles Arling, Stanhope Wheatcroft, Fred Jones and Lorline Lyons. Mr. Lewis has purchased the Robert Marsh home in Westchester place, and says that he will never leave Southern California for any length of time. Because Pathe has no theatre here and all houses are affiliated with some other concerns than Pathe, it is possible Los Angeles audiences may not see the productions.

Associated Wants C. K. Y.

A deal is on whereby the Clara Kimball Young productions, now released on a territorial marketing proposition, may be distributed shortly by the Associated Exhibitors, a Pathe affiliation.

"PREFERRED PICTURES."

Schulberg Learns Name Was Registered by Parties Unknown.

Who owns the title of "Preferred Pictures?" First B. P. Schulberg came forward with an announcement that he had conceived an original idea of considerable value for the name of a film producing concern. Whereupon an official of Paramount set up the claim the title was registered by it some years ago, but never used, though a corporation was organized under that name.

Search having been made at Washington, it developed the name was registered only this year, as recently as June 19, by George Hedges and John Welsh, unknown to the film industry.

Schulberg is guessing again.

IT BEATS THEM ALL!

THOSE who have seen the latest MacLean-May picture say that it beats the other three.

And if you showed "23½ Hours' Leave," "What's Your Husband Doing" and "Mary's Ankle," you know you've got a sure fire hit.

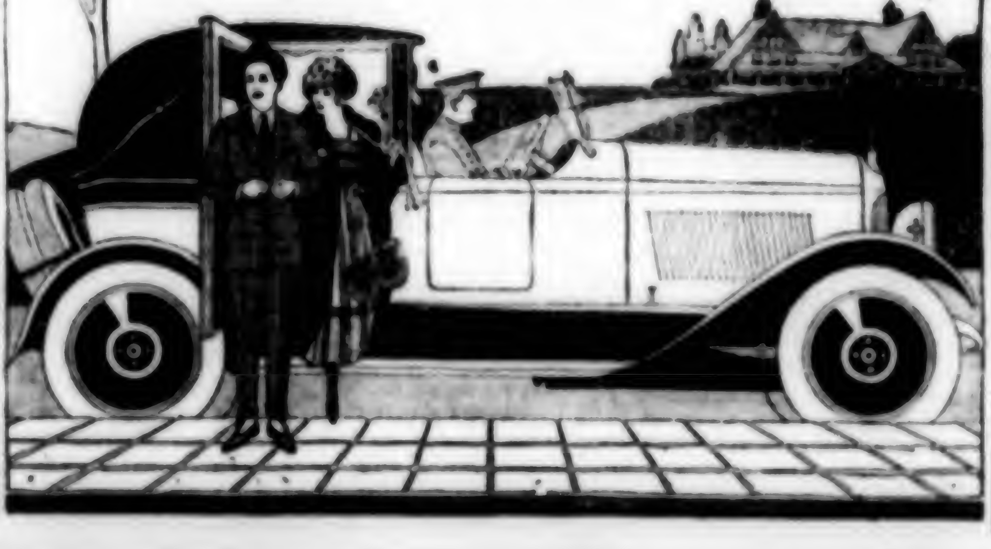
The biggest comedy finds of the season, these two stars have piled their reputation higher with every picture. And they keep up the good work in this.

THOMAS H. INCE
presents

DOUGLAS MacLEAN
AND
DORIS MAY
in
'Let's Be Fashionablé'
A Paramount Artcraft Picture

A Thomas H. Ince Production
Story by Mildred Considine
Scenario by Luther Reed
Directed by Lloyd Ingraham
Photographed by Bert Cann

FAMOUS PLAYERS-LASKY CORPORATION



PACIFIC STRIKE IN AID OF OPERATORS

Result Uncertain on Northwestern Coast.

Portland, Ore., July 14.

The Theatrical Federation has called a sympathetic strike to aid the Tacoma picture operators in their demand for increased wages and reduced hours.

Walk-outs were ordered simultaneously in Butte, Yakima, Seattle, Portland, Everett and Bremerton, but the vacancies have been filled by non-union men.

It is reported that while the Federation representatives have declared that they know of none of the men returning to their positions, the Jensen & Von Herberg management says most of their musicians have returned, and one of their bill posters.

ONCE PROPERTY MAN

And Nearly Became William H. Crane's Director.

Los Angeles, July 14.

William H. Crane tells a funny one on some of the so-called directors in the pictures. Some time ago Mr. Crane says that he did not like the way he was being directed, and asked for a new director, stating the director was trying to teach him something new in acting. The next morning a new man stepped up and said, "Mr. Crane, are you ready? I am the new director and will proceed with the picture." Crane said, "Wait a minute," and walking into the office of the producer, remarked, "That man cannot direct me, he was my property man a short while ago."

TARZAN CHANGE.

Title Confused Bookers By Word "Return."

Goldwyn has decided to change the title of "The Return of Tarzan" to "The Revenge of Tarzan." The change was made despite the advertising and publicity accorded the feature when it was for several weeks at the Broadway theatre in New York recently.

The Goldwyn people claim to have received complaints from their own exchange men and exhibitors, urging the name be changed so that picture patrons would not be led to believe the former "Tarzan" pictures were being brought back for another showing. The word "return" in the title seemed to be entirely misleading, and "revenge" was substituted, necessitating the preparation of a new press and service book.

Guy Croswell Smith, Ltd., has bought "The Return (or is it the Revenge?) of Tarzan" for France, Switzerland, Holland and Belgium and propose to exploit the feature themselves in France.

POPULAR PICTURES.

California Ones Most Wanted in Europe.

Charles Stoffel and L. Faessler represent J. Steck & Co., of Zurich, Switzerland, said to be the largest importers of picture film on the continent. In the offices of Realart the other day, discussing the foreign market, they said:—

"Foreign exhibitors are hard pressed to obtain sufficient quality pictures to meet the ever-increasing demand. Since the war the film business has undergone a great boom in France and Switzerland. Big picture houses are being built everywhere and film importers, such as ours for example, are hard put to it to find a sufficient quantity of photoplays to supply the ever-increasing demand."

They further stated that while German and French pictures could be purchased at a lower figure, American-made pictures, particularly those with the California stamp on them, were the most popular, due to the beautiful scenic effects, which seemed to be lacking in others.

Bobby North Going Abroad

Bobby North, who is associated with L. Lawrence Weber in the picture business under the title of the Apollo Trading Co., sails for England next week to arrange for an important international film deal.

NEW FRENCH TAXES HIT PICTURES HARD

Lower House Wins. Its Scale Adopted.

Paris, July 14.

The state tax on entertainments, which went into effect this week (as cabled) after amendments in the Chamber of Deputies and the Senate, was finally voted on the lines insisted by the Lower House.

The law, as previously, divides entertainments into four categories:

1. Theatres, cafe concerts, symphonic concerts, wax works, panoramas, menageries, conjuring, and all similar exhibitions to which the public is admitted on payment, 6 per cent. of receipts after deduction of poor rate and any municipal tax on amusements duly authorized by law (the Senate proposed 10 per cent.).

2. Music halls, bicycle, foot and swimming races, fencing and billiard matches, 10 per cent. (the Senate proposed an increase to 15 per cent.).

3. Cinematographs: 10 per cent. for first 15,000 francs of monthly receipts; 15 per cent. on monthly receipts between 15,000 francs and 50,000 francs; 20 per cent. from 50,000 francs to 100,000 francs; 25 per cent. on all monthly receipts over 100,000 francs.

Dancing establishments, skating rinks, wrestling matches, pigeon shooting, cock-fighting, bull fighting, and restaurant entertainments during meals, 25 per cent. of the price of entry or receipts effected. For boxing matches, 10 per cent. on admissions of less than 20 francs, and 25 per cent. on all places over 20 francs.

Free admission for the first three categories will pay the full war tax on value of seat occupied, the tax will be collected on the actual money paid for reduced price tickets.

The new law provides for the Board of Charities to collect the poor rate on free admissions, which was not previously the practice. No war tax is collectable for entertainments not exceeding 25 centimes (5 cents). State and municipal subventioned theatres are exempt for seats less than 6 francs in Paris and 3 francs in provinces, but the total yearly exemption must not exceed the amount of subvention granted. Persons attending entertainment in the exercise of their profession are to be also exempt. Professional newspaper critics may be included under this heading, their syndicates arranging this clause with the fiscal authorities.

FALLS 60 FEET IN COMEDY FREAK

Was Doubling for Another and May Die.

Los Angeles, July 14.

In doubling for Earl Montgomery doing comedies, Peter Ferrando fell after walking on a rope stretched across the court of the Hotel Biltmore, 330 South Grand avenue.

Before falling and as his strength gave out he called to his fellow actors on the street for assistance. He fell about 60 feet and alighted on his feet. His injuries are serious and he was taken to the California Hospital.

The Montgomery Comedy Co. is producing a freak feature.

PLANS FRENCH CIRCUIT

American Plan Chain Intended by Pierre Levy.

Pierre Levy, owner of a string of picture houses in the Southwest, with headquarters in Dallas, Texas, sailed for Europe last week on the Imperator.

Mr. Levy plans to establish a circuit of picture theatres in France which will be conducted along American lines. He will make a tour of France, taking in all of the metropolitan centers before deciding on locations. It is Levy's intention to start with a circuit of at least 10 houses. Where possible Levy will lease standing houses. In ties where no house is available he ll build.

TO READ SENSATIONAL CHARGES AT OPEN EXHIBITORS' MEETING

Criminal and Civil Actions May Result Against House Operators Unless They Come Through With Payments for Films Used Illegally—Ample Evidence Gathered.

Rochester, N. Y., July 14.

"Bicycling" and other criminal practices among certain picture showmen in Western New York have flourished to such an extent that action of a most drastic nature has been decided upon by the Motion Picture Exchange Managers' Association, which has its headquarters in Buffalo.

The first blow is expected to fall this week, when a number of exhibitors will be openly accused of criminal acts and given the option of making complete monetary recompense to the film companies or facing prosecution in the criminal and civil courts. A comprehensive investigation has been under way for some weeks and it is said that the evidence against a number of exhibitors is overwhelming.

Variety's correspondent is reliably informed a special meeting of the Rochester Motion Picture Exhibitors' League will be called this week. The purpose of the meeting will be known only to the leaders issuing the call. Every member and other picture men not members will be urged to be present on business of an important nature. When the meeting has progressed to a certain stage a delegation of the Exchange Managers Association is scheduled to walk in.

This delegation will read the charges against various exhibitors and the amounts of their bills for use of stolen films will be made public. Check books will be passed around for those who don't have them with them and the exchange managers will ask for checks from the offenders. Where checks are not forthcoming the offender will be told that he will be prosecuted. As each case is cited, the exchange men are slated to read detailed evidence of wrong-doing, including days and dates for weeks past on which bicycled and stolen films have been shown in various theatres.

It is believed that the moral force of the thing will be so great that practically every accused man will immediately hand out his check. Those who do not do so will undoubtedly have a hard legal battle to fight as the exchange managers are thoroughly aroused and charges will not be brought against any exhibitor at the meeting unless the exchange men are positive that they can be sustained. This evidence has been gathered during the past few months by a large corps of investigators. The plan was to have an investigator in every suspected theatre every night in the week. These investigators were generally people with other occupations during the day. They were paid a reasonable fee and were transferred from day to day or otherwise, so that a different man or woman covered each theatre nightly. A written report was made out each night by each investigator, which included the name of every film shown. These reports were in the hands of the exchange managers next day and a glance at their booking would show how many films had been bicycled or shown illegally.

Where persistent offense was given it is said that several persons would visit a theatre so as to have ample evidence of the steals. The investigators worked under the direction of a Rochester man who has long been one of the leading figures in pictures upstate. This man received no fee from the exchange managers association, but merely organized the work for them in order to "clean out the crooks," as he puts it. In this he had the active and moral support of a number of the leading showmen in and out of Rochester, who have at last come to see the light regarding their much boasted "100 per cent. membership." They have now decided that it would be much better to be able to say that their membership included only honest exhibitors.

FILM FIRMS ENJOIN.

Restrain Chicago from Enforcing Expensive Storage Bill.

Chicago, July 14.

Forty-six Chicago picture film companies won a victory last week against the new fire ordinance.

An injunction temporarily restraining the city from enforcing the ordinance was granted by Judge Foell against the Superior Screen Service Co., representing the other concerns.

The film companies declared part of the ordinance requiring the remodeling to fireproof construction of buildings where films are stored would cost them millions and ask time to construct a building in which all the concerns may be housed.

METRO'S SCENARIO WRITERS.

Waldemar Young, who made the "Suds" scenario for Mary Pickford, has been signed by Bayard Veiller, chief of production at Metro's Western studio, to write a minimum of four scenarios a year for Metro.

Hayden Talbot, playwright and former newspaper man, commissioned to write a screen adaptation of "Body and Soul," has now been permanently engaged as a member of Metro's scenario staff.

MARYON AYE LEAVES.

Los Angeles, July 14.

The clicking camera caught the ear and eye of Maryon Aye, featured with Bothwell Browne's 20th Century Revue on the Orpheum Circuit. She has tendered Browne her notice and will commence film activities as soon as the act closes in Los Angeles. Miss Aye is an original Mack Sennett beauty and has had some experience in films.

JACK FORD MARRIES.

Los Angeles, July 14.

Jack Ford, Universal director, married Mary Smith of New York July 4 at the San Juan Capistrano Mission. The bride is the daughter of Charles E. W. Smith of the New York Stock Exchange, and the niece of Surgeon General Rupert Blue and of Admiral Victor Blue. They are leaving to spend their honeymoon in New York.

LESSER ENGAGES WILSON

Los Angeles, July 14.

With Sol L. Lesser's return to the Coast, announcement is made he has engaged Harry D. Wilson to use his efforts toward the exploitation of Lesser interests in general.

SELIG SELL OUT MARKS CHI'S END AS PICTURE MAKING PLACE

Studio Sold to Automobile Concern for $400,000. Windy City Once Promised to Become Great Producing Center—Seller Was Film Pioneer.

Chicago, July 14.

William N. Selig, one of the pioneer picture makers, sold his local studios last week to a newly organized automobile concern for $400,000. The plant covers practically all of of the block bounded by Irving Park Boulevard, Western and Claremont avenues and Byron street, and at one time was one of the largest moving picture establishments in the world.

The sale sounds the knell of Chicago as a picture producing center, which it once promised to become.

LILLIAN WEBSTER DIES.

Los Angeles, July 14.

Lillian Webster, former picture actress and sweetheart of Lieut. E. Rand Becker, died here July 6 at the Methodist Hospital. Her death followed an operation. Becker was serving time in the county jail here for passing bogus checks, but she had renounced him.

Miss Webster was last with the National Film Corporation.

PORTLAND ASS'N OFFICERS.

Portland, Me., July 14.

The annual meeting of the Portland Theatre Managers' Association was held in the office of Manager Reeves at the Strand last week. After the business meeting the following officers were elected for the ensuing year:

President, William F. Reeves (Strand).

Vice-President, Clifford E. Hamilton (B. F. Keith's).

Treasurer, Charles Vose (New Portland).

Secretary, David F. Perkins (Jefferson).

Trustees, A. Goodside (Capitol Theatre), Harlan J. Fletcher (Empire), William Wolf (Elm), B. F. Hartman (Casco).

MANAGER SHOOTS A BOY

Binghamton, N. Y., July 14.

Manager John Carroll of the Happy Hour, annoyed by pranks of boys in front of his theatre, rushed out the front entrance yesterday, waving a revolver which he fired. The bullet went through the leg of Daniel Fleen, a youth, who was taken to the City Hospital.

Carroll was taken in custody, but later released on parole to his counsel.

The one thing that caused Carroll's act was when the boys tipped over the ticket office in front of the Happy Hour.

LARRY SEMON ON HIS OWN

Larry Semon, who has two more comedies to make for Vitagraph on his present contract, is contemplating the formation of his own producing concern. Negotiations are reported on for the distribution of the proposed Semon comedies by United Artists and First National Exhibitors Circuit. Semon is now in town after a year's absence in Los Angeles lining up his producing proposition.

USED WRONG "MONEY"

Los Angeles, July 14.

Eric Von Stroheim, director, together with a number of others were summoned by Assistant U. S. Attorney Palmer, charged by Secret Service Agent Hazen of the Treasury Department with violating the law relating to the production of money of a friendly power.

The "money" was to be used in a Monte Carlo scene of a picture called "Foolish Wives."

Harley Knoles Placed in London.

London, July 14.

Harley Knoles has arrived in London to join the Alliance Film's producing staff.

TO REVIVE "A. B." ON NEW BIOGRAPHS

Negotiations Now Being Conducted by Brunner-Persons.

The old standard A. B. (American Biograph) trade-mark is scheduled to reappear on the screen again shortly, negotiations now being on between E. Brunner and Tom Persons, who propose to revive the A. B. label for a new line of special feature productions, and the officials of the Biograph Co. for the use of the A. B. title.

The initial Brunner-Persons picture is now in the making under the direction of Wray Physioc. In the early days of pictures during the General Film Co.'s regime the Biograph was rated as the leader of the program concerns. D. W. Griffith was in charge of productions and turned out several short subjects which, although eight or ten years old, are still booking today.

About seven years ago the Biograph gradually started to cut down its production, ceasing its activities in that line altogether in 1915. The list of stars and directors who got their start at the Biograph and later became famous would fill a volume. Among the more prominent ones are Mack Sennett, the Gish girls, D. W. Griffith, Mary Pickford, Mae Marsh, Miriam Cooper, Owen Moore, Robert Harron and Ford Sterling.

VOICES AND MUSIC BY WIRELESS PHONE

New Scheme for Accompaniment of Film Showings.

Paris, July 14.

Branly, who worked on wireless telegraphy when it was in its infancy, prophesies that by the means of wireless telephone, the future of pictures will be radically changed. Not only can music be distributed to a number of halls from one centre, like electricity, but actors in a theatre recite their parts to accompany films exhibited in any number of theatres exhibiting the same picture at that exact moment.

WAR ON SPITTERS BEGUN BY MANAGERS

Binghampton House Manager Inaugurates Campaign.

Binghampton, N. Y., July 14.

A campaign against expectorating on the floors of theatres here has been inaugurated by the proprietors of the various houses. Tony Lally, proprietor of the Regue, filed first a complaint that John White had violated the health regulations and the ordinances of the city by expectorating on the floor of the Regue.

The health officers have issued an order to compel White to appear before Commissioner of Public Safety Louis Z. Green and show cause why he should not be fined for expectorating in prohibited public places.

SPECIALS ONLY FOR VITA.

Abolishes Oldest Scenario Department in Industry.

The Vitagraph Co. has abolished its scenario department and will confine itself exclusively hereafter to the production of specials. The Vita scenario department was an institution in its way, being the oldest of its kind, having been established 13 years ago shortly after the inception of the Vitagraph Co.

SCREEN WRITERS' CLAIMS

Want Recognition on French Pictures

Paris, July 14.

The French press is claiming that the names of scenario authors should be given on the same lining as the cast with pictures. "Bonsoir," a Paris daily has recently opened a competition for scenario writers, the results of which is claimed to be highly satisfactory.

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THEATRICAL STOCKS TUMBLE

WILLIAMSONS AND TAITS IN AUSTRALIAN COMBINE

Will Prevent Competitive Bidding for Australian Rights—McIntosh Remaining Factor—Combination Controls Legit in Antipodes.

Sydney, July 21.

The legitimate operating firms of J. C. Williamson, Ltd., and J. & N. Tait have consolidated. The move came about primarily, it is said, through the Taits recently having purchased 30,000 one-pound shares of the Williamson stock.

Hugh D. McIntosh remains a factor for competitive bidding, which is now done away with for Australian rights as between Williamson's and Tait's. Formerly it was very active.

McIntosh has been known to bid as high as 15 per cent. royalty for foreign righted pieces; the others never exceeded 10 per cent.

The last competitive bidding between the Williamsons and Taits of Australia over an American play was for "Irene" with the Taits winning out. The two firms have been active also in the English market, paying lump sums or royalty for the privilege of producing in Australia and New Zealand. Their customary percentages have ranged from 5 to 7½ to 10 per cent. in royalty.

McIntosh controls the Tivoli theatres over there, playing variety and revues with the lighter grade of musical entertainments. McIntosh is always in the market and enabled to make himself felt for any type of foreign plays he may desire.

The Williamsons is the larger of the two Australian concerns just consolidated. Its latest reported capitalization over here was 350,000 English pounds. The Taits are estimated to represent a capitalization of around 50,000 English pounds with their Palace, Sydney, and King's, Melbourne. The Williamsons operate 13 theatres in Australia and New Zealand. They have three in Melbourne and three in Sydney; the others are scattering and give Williamsons (a limited liability corporation—Taits unlimited) the Australian legitimate provincial route. The Taits when touring a success, usually imported, after its run in their two theatres, sent it over the Williamson tour.

Walter Jordan has represented Williamson's in New York, with Jos. P. Bickerton acting as the American representative for Tait's.

The other Australian theatrical firm, Ben and John Fuller (Fullers) while highly important in the show business over there, does not go in heavily for the legit other than the melodramatic line. The Fullers mostly deal in vaudeville, pictures and musical stock (tabs).

AMERICAN PLAYS CHIEF LONDON HITS

Visiting Actress Counteracts Other Impressions.

A returned English actress well known on the boards here, verifies the claim that two thirds of London's dramatic successes are American plays. The current dramatic hits are "One Night in Rome," "The Ruined Lady," "East is West," "The Man Who Came Back" and "Daddalums" Anspacher's "Our Children," (failure here), all of which are American plays.

The English dramatic hits are "The Grain of Mustard Seed," by H. M. Hardwood, "Mary Rose," the Barrie play which Maude Allen is to use for her reappearance in the fall, and "The Skin Game" by John Galsworthy.

Though the musical plays in London are virtually all of English production, "Irene" is credited with the American list and because of "Paddy" having Peggy O'Neill, Americans take credit for that piece also. "My Lady's Dress" not a success here is enjoying a successful revival in London, and is to be counted with the English dramatic hits.

London now has 29 attractions on the list, eight of them musical including "Chu Chin Chow," now in its fourth year. New York's list totals 21, not counting the roof shows, the musical shows totalling 10 in number.

ASTOR FOR GOLDWYN.

Will Present "Earthbound" There August 16.

Goldwyn has secured the Astor theatre, now dark, for presentation of its production, "Earthbound" starting Aug. 8. The feature is claimed to be one of the best specials produced in a year. It will be presented at $2 top.

A. H. Woods secures possession of the Astor following the "Earthbound" picture, the house's legitimate season starting with Woods' "The Jury of Fate."

The film is the work of Basil King, who has given it a spiritualistic touch. It pictures an individual supposedly who cannot leave the earth until certain matters are attended to.

FALL FOR LOEW AND FAMOUS

Lessening of Activity in Both of Principal Stocks Quoted in Show Business—Curb Quotations Generally Unreliable — Goldwyn Holding Up — Orpheum Not Listed—Technical Position Stressed.

POOL COMBINE WAITS

The theatrical stocks were in the dumps the early part of this week. One day there were no transactions reported in Famous Players, and then the price began to fall, also on narrow trading, until Wednesday morning the issue, from a closing price of the day before of 79, the opening quotation was 77⅛, and within the first hour the price was forced down 1⅛ points further to 76⅛, the lowest price on the current movement.

The inference to be taken from this performance is that the pool recently launched in the stock has held off from the stock waiting for the bottom of the market from which to begin operations, thereby taking a maximum of profits, or it has for the moment, in order to hasten the tactics described above, taken to the short side.

which to begin operations, in order to hasten the action described above, has taken to the short side.

Wall Street traders put a good deal of stress on what, in market parlance, is called "the technical position," that is to say, the relations of the short side or the long interest to the other. If it should develop that a short interest had oversold itself in a closely held issue, such as Famous, the rebound by reason of hasty covering would be severe. It is difficult except from a thorough study of sales to hazard a guess how this condition applies to the holdings in Famous Players.

(Continued on Page 3.)

ST. LOUIS INCREASE, 70 P. C.

Takings Jump That Much in District During Year.

St. Louis, July 21.

Theatre receipts for this district have increased nearly 70 per cent. during the year ending July 1, as compared to the previous year according to the amusement tax given out only in round numbers by officials.

The income derived by the government during 1919 was about $632,000. For 1920 the tax touched $1,072,000.

TO REVIVE "WANG" FOR HOPPER; "ERMINIE" FOR FRANCIS WILSON

Two Stars to Join Under Tyler Banner—Will Appear in Each Other's GGreatest Successes—Each Star to Get 10 Per Cent. of Gross.

The first of next season's revivals and perhaps the most interesting, couples "Wang" and "Erminie" and the joining of forces of Francis Wilson and De Wolf Hopper, who will join under the management of George Tyler. The return of Mr. Wilson to the stage comes as a surprise and that led to the change of plans which were made for the revival of "Wang" alone.

Both stars will appear in each other's former most notable success, appearing in New York and on tour with "Erminie" and "Wang" presented in alternate performances with four performances of each weekly. Wilson will appear as "Caddy," his original role in "Erminie," with Hopper doing "Ravenne." In "Wang" Hopper will play his original role, while Wilson will appear in the part originated by the late Alfred Klein.

The business arrangements of the dual starring tour and the dual revivals, call for both stars to receive 10 per cent. each of the gross. This allotment of 20 per cent. of the gross before other operation costs are made, is figured on the expectation of the doublet revival being able to draw an average of $30,000 weekly.

The two-star revival attraction is due to open in New York Nov. 15.

HARDING HAS MAJORITY IN FILMS' STRAW VOTE

Two Syracuse Theatres Test Candidates' Strength.

Syracuse, N. Y., July 21.

Warren Gamaliel Harding, the Republican party's choice for president, is also the choice of the Strand and Eckel theatregoers here.

Returns from the straw voting at these two houses Saturday and Sunday show that the Strand gave Cox 824, while Harding received 1,664, giving the Republican nominee a plurality of 840.

At the Eckel Cox received 1,219 votes while the film goers gave Harding 2,258.

Two Syracuse Socialists, loyal to their party, crossed off the name of Harding on the ballot and substituted that of Eugene V. Debs, the Socialist, who is serving a prison term.

Syracuse is normally Republican.

SUIT TO RESTRAIN "IRENE"

Vanderbilt Co. Alleges J. L. Sachs in London Has Defaulted in Royalty Payments.

The Vanderbilt Producing Co., has retained Alfred Beekman of House, Grossman & Vorhaus to bring suit against J. L. Sachs, the London producer, to enjoin him from producing "Irene" in the British metropolis on the ground of failing to pay royalties and his unauthorized transfer of the provincial rights to the piece to another producer without the original owners' consent.

Notice to this effect has been served on Sir Alfred Butt, another British entrepreneur, who is financially interested in the London production.

"Irene" with Edith Day has been running in London for some weeks to big returns.

HAMILTON-LA RUE CONTRACT.

San Francisco, July 21.

Hale Hamilton and Grace La Rue have signed a joint five-year contract with George Ebey to produce one new play each summer at the Fulton, Oakland, in which they shall both appear.

The first play to be produced under this contract will be staged next June. It is entitled "Once Aboard the Lugger."

CHICAGO 1 O'CLOCK LID.

No Jazz, Dancing or Songs After Dead Line.

Chicago, July 21.

The chief of police has ordered all dry cabarets and restaurants furnishing music or dancing to cut all entertainment promptly at 1 A. M. This does not hit the leading resorts, as they have been shutting off at 1.

But the "black-and-tan" all-night rounders' roosts, like Bloom's Midnite Frolics, Colosimo's and other places that flourished after the regular resorts went calm, are all but ruined.

Reformers complained that several of these places "made the nights hideous," especially on Sunday mornings.

LORRAINE WITH SELWYNS.

Lillian Lorraine is to enter the dramatic field, having signed with the Selwyns for several years. It is intended to give her character work. The first role selected is said to be the "wise" type.

SEPARATION GIVEN TO MARIE LLOYD

Only Her Pleading Saves Bernard Dillon.

London, July 21.

Marie Lloyd, who summoned Bernard Dillon to court, charging him with cruelty and causing her to go about in fear of her life, was granted a separation. The chairman stated that this lenient method of dealing with Dillon was solely the result of Miss Lloyd's pleading.

Her lawyer said, though she still loved Dillon, he had made her life a hell on earth. He declared the defendant had spat on her, thrown beer over her, pulled her out of bed, calling her foul names and otherwise abused her. Since their marriage Dillon had never given her a cent or contributed to the support of the house.

She had lost $5,000 through him, and doctors testified to her frequent black eyes and other bruises.

TERRIFIC TAX FLATTENS TAKINGS

Way Below Normal at Berlin Houses.

Berlin, July 21.

The terrific amusement tax imposed on all German theatres has cut tremendously into the attendance. It is estimated that business is between 60 and 70 per cent below normal because of the government levies.

Max Reinhardt, the foremost producer here, has announced that he will be compelled to close his three theatres here unless the tax is withdrawn.

CIRCUS DESTROYED.

Sanger's Fire Causes Fatal Stampede.

London, July 21.

Sanger's Circus was destroyed by fire July 15. Five were killed and many injured in a stampede. The flames started from the dropping of a cigarette.

The Palace at Douglas was also destroyed by fire.

BERLIN IN LONDON.

Joseph Santley There Negotiating. George Nash Sailing.

London, July 21.

Irving Berlin has arrived here. Joseph Santley is also here negotiating with London managers.

George Nash sails for home on the Lapland August 5. He has been appearing in the London production of "East is West."

STRIKE THREATENS MARIGNY.

Paris, July 21.

Supers and stagehands at the Marigny threatened to strike Saturday prior to the rise of the curtain because three were informed they were not wanted when their month's contract expired. The Syndicate contended their engagement was for the duration of deCourville's present revue, or for the season, according to the union's conditions.

The controversy was settled by retaining the three discharged people, but further trouble is possible at that house.

AMERICAN DANCER'S SUCCESS.

Paris, July 21.

Max Welly and Melissa Ten Eyck have caught on at the "Folies Bergere." The American dancers were engaged for two months, but arrangements have been made which will keep them at the house indefinitely.

STRIKING MUSICIANS RETURN.

Paris, July 21.

The striking musicians have returned to the cafes and restaurants pending new regulations as to the collection of taxes and poor rates, but the situation is still strained.

AMERICAN ACTS SCORE.

London, July 21.

Kharum, the American piano act at the Coliseum, proved the hit of the bill July 19. Lubrovska, the American dancer, was also well received.

SOLLY JOEL SUPPOSED BUYER LEAVING ONLY TWO OLD HALLS

Cinema Sweeping Out Old Style Amusement Places—Sir Alfred Butt to Get $100,000 for Relinquishing Managing Directorship of Palace When That House Goes Into Pictures—Lord Beaverbrook Winning Out in Fight.

London, July 21.

There seems to be some mystery as to the identity of the picture interests that have purchased the Palace. None of the "regulars" knows who is back of the venture. So-called "inside information" says the enterprise is being financed by Solly Joel, the multi-millionaire diamond, gold and race track king. A sensation it is, of course.

That most of the music halls, London and provincial, are undergoing a big slump and the cinemas are prospering, indicates there will be further news regarding the "policy" of a lot of London theatres, legitimate and variety.

Sir Alfred Butt is to receive a settlement of $100,000 to relinquish his control as managing director of the Palace, so the incoming picture people may be untrammeled in their management of the house.

The converting of the Palace into a film theatre leaves but two important music halls in the heart of London given over to vaudeville programs—the Coliseum, which plays twice daily, and the Palladium, playing a daily matinee and two shows nightly. The former one show nightly and one matinee weekly which prevailed at the Palace, Alhambra, Hippodrome, etc., is no longer in vogue in any of the first-class music halls in London.

From all indications a big fight is on for cinema supremacy in London, with the Lord Beaverbrook film interests on top for the moment. With Famous-Lasky building on the site of the old Tivoli as soon as the law permits; the Empire sold to picture interests as well as the Alhambra; the Oxford playing legitimate attractions, there is no house in sight suitable for vaudeville other than the Coliseum and Palladium, unless it be the Hippodrome, which has been playing revues for a number of years. The reported retirement of Albert de Courville as producing director for the Moss Empire next October would give the impression there is some possibility of the Hippodrome reverting to vaudeville, in which event they would give daily matinees as at present.

The falling off in popularity of the oldtime music hall policy is claimed to be due to the attitude of the Government in restricting the importation of foreign talent, notably American, thereby creating a dearth of novelties so necessary to keep the music hall programs supplied with novelty. England itself has developed very little talent since the beginning of the war, and the labor permits demanded of incoming artists, together with the income tax and difference in money exchange, has had a tendency to deter contemplated invasion of London on the part of American and continental performers. The old music hall managers therefore have no alternative but to sell out to the film people or convert their houses into legitimate theatres.

The current style of revues is doomed—both in London and in the provinces.

Philharmonic Hall, the Strand and the Adelphia were also sold today for conversion into kinemas.

The provincial vaudeville, however, is as strong, if not more so than ever. There are at least four big English tours paying top prices, with the management giving more attention to artists than former years.

The Syndicate, Moss Empires, Stoll and Variety Controlling Co. (also Gulliver) are the four that pay the highest. Then there is the London Theatre of Varieties with some halls outside London; also an independent tour.

WEALTHIEST AGENT.

Col. Harry Day, Chicagoan by Birth, Reputed Worth Over $3,000,000.

London, July 21.

England's wealthiest theatrical agent is Col. Harry Day, now about 35 years of age, and born in Chicago, U. S. A. His wealth is reputed to be between $3,000,000 and $4,000,000, all made in the show business.

Col. Day has had 19 legitimate productions touring in Great Britain. He owns the Bedford Music Hall and Bristol Palace, and also continues his variety agency that first sent him toward great wealth.

Day has been on this side for about 20 years. He first started in the show business over here as an assistant in a small agency.

IN PARIS.

Paris, July 10.

The run of "La Femme de mon Mari" which has terminated at the Theatre Michel will be renewed at the Theatre du Vaudeville, for a summer season under the direction of Jacques Wilford. Jeanne Cheirel, Marg. Templey, Huguette Duflos, Marcelle Dornac, MM. Le Gallo and Guyon Junior will retain the roles they held under the direction of Trebord and Brigon at the Michel.

The financial commission of the Senate recently refused to increase the subvention of the Comedie Francaise and vote 100,000 francs for the Trocadero as a popular playhouse. The Minister of Fine Arts, pleading for reconsideration, prevailed on the Senate to grant the extra for the Comedie Francaise, but the decision concerning the theatre for the people is maintained. It is thought the latter project is not sufficiently studied to warrant State funds being spent for the purpose at present.

"Kitty," the French version of "Anthony in Wonderland," by P. L. Flers, has been taken off after a short inning at the Potiniere and the tiny house is closed for the summer.

At the special general meeting of the Society of Authors (the grande societe), the question of independent syndicates was raised and Article 38 bis, proclaiming that no member of the Society of Authors may adhere to any group having the same object as the Society itself and thus susceptible to become a rival, was voted with only seven contrary voices. It may be recorded Tristan Bernard stated openly that in the name of liberty he would vote against the clause, but the new Fouchois syndicate was boycotted by the powerful playwrights' trust. The truants are given one month in which to resign.

The action brought by Edith Kelly, formerly Mrs. Gould, to upset the previous decisions of the French Courts granting a divorce to Frank Jay Gould, has failed, the Paris tribunal declaring French jurisdiction competent in the premises and upholding the first judgment. Mr. Gould is a large stock holder in the Victoria Palace, London, and now holds all the stock in the Mogador Palace, Paris, which he is running as a picture house, with E. Rottembourg in charge. The Mogador closed this week for the summer season, and its future policy is not known.

When Gladys Cooper returns to the Playhouse in the autumn it will be in partnership with Owen Nares. They will present "Wedding Bells," which Gilbert Miller has brought from America.

SUPPORTING HAWTREY.

London, July 21.

Leonore Harris will support Charles Hawtrey in "His Lady Friends" when that piece opens at the St. James in August.

She originally came here to appear with Dion Boucicault in the new Somerset Maugham play, "Our Betters," but the production has been postponed owing to Boucicault's illness.

NEW MAUGHAM PLAY.

Lady Wyndham's Among Other Productions.

London, July 21.

The Aldwych will reopen under Viola Tree's management with a new Somerset Maugham play called "The Unknown."

The Adelphi remains closed till the middle of September, when it will reopen with "Mie Mie."

Lady Wyndham is to produce a play by a boy author called "I'll Leave It to You" at the New on July 21.

REBLA IN "JULIE."

London, July 21.

Albert Rebla from the cast of "Bran Pie" joins "Oh Julie" at the Shaftesbury August 14.

CLARA BERANGER ARRIVES.

London, July 21.

Clara Beranger, who wrote "His Chinese Wife," with Forrest Halsey, has arrived here. She is to be with the English staff of Famous Players-Lasky as a continuity writer.

TRANSFERRED TO PRINCE'S.

London July 21.

"The Man Who Came Back" will be transferred from the Oxford to Prince's after this week.

Ventriloquist Astor Sails.

London, July 21.

Astor, the ventriloquist, sails on the "Imperator" Aug. 28 for 30 weeks on the Keith Circuit.

"Iron Master" on Again.

Paris, July 21.

"The Iron Master" was once more revived at the Ambigu July 20.

Bertie Shelton died from pneumonia June 21. He was for long stage manager for Sir Herbert Beerbohm Tree both at the Haymarket and His Majesty's and afterwards joined Oswald Stoll. Lately he acted as producer for John Hart in Manchester.

CHARLOT GIVES UP THEATRE TO SACKS

Prince of Wales Passed While Charlot is Ill. "Bran Pie" Closes.

London, July 21.

"Bran Pie" finished its long run at the Prince of Wales, Saturday, although still doing a big business, thus terminating Andre Charlot's tenancy of the house. This was due to the serious illness of Charlot, who underwent an operation for appendicitis and then contracted double pneumonia. Charlot is now reported as improving, but it will be some time before he will be about once more.

J. L. Sacks, the producing manager, seized upon this opportunity to secure the house and purchased Charlot's lease. Details are lacking, but it is reported Sacks has purchased the freehold to the property from Miss Bruce (Mrs. Vivian Barron) who is listed as the sole proprietor and in whose name the licence to give theatrical performances there, is issued.

Sacks has long threatened to have one or more theatres in the West End. He has a piece of property in the heart of London for the erection of a new house, but has been unable to build owing to the governmental restrictions against all but housing construction.

OPERETTA NICELY RECEIVED.

Paris, July 21.

A new operetta, "Pou-Chi-Nett" by d'Hanswick and P. de Wattyne, music by G. Kufferath, was produced at the Theatre Albert I, July 20, and nicely received.

STAGE SCHOLARSHIPS.

London July 21.

The London County Council has granted two-year scholarships for training two school children for the stage.

TRIUMPH FOR CHEVALIER.

London, July 21.

Chevalier's presentation of "My Old Dutch" at the Lyceum July 14 was a triumph both for the play and the actor.

PARIS CLOSINGS.

Paris, July 21.

The Mogador Palace closed for the summer July 15 and Manager Rottembourg has gone to London. Gaumont's Palace is also shut.

Elaine and Le Tre Arrive.

London, July 21.

Elaine and Le Tre arrived here to open in the provinces July 26.

LEON ERROL
STILL IN VAUDEVILLE
Direction, M. S. BENTHAM

THE PALACE
SHAFTESBURY AVENUE, W.
Every Evening at 8.15
Wednesdays,
Thurs. and Sat. at 2.15
ALFRED BUTT presents
ALBERT de COURVILLE'S production
THE WHIRLIGIG
with
CHARLES WITHERS

GIRLS' MORALS THREATENED BY CARNIVALS' EXHIBITIONS

Ordinance Permitting Another Show Withdrawn in Binghamton—Driving Them Out of Western New York—Raided by Infuriated Women.

Binghamton, N. Y., July 21.

Charges that the immoral features of various carnival organizations which have exhibited in this city during the present season have endangered the morals of local girls, resulted in the withdrawal of an ordinance which would have permitted another carnival, the Ferrari Shows, to exhibit here week of Aug. 9.

The ordinance was presented by Alderman J. Lewis Weir. The application to withdraw it was made by Weir after Humane Agent Samuel J. Koerbel, the Rev. T. Maxwell Morrison, pastor of the First Presbyterian Church of Johnson City, the Rev. Grant E. VanWoert of the Boulevard M. E. Church, C. J. Planck, heading a committee from Dr. Morrison's congregation, and J. H. Jones, Johnson City merchant, spoke against it.

That a determined effort was to be made by the Civic League to run all carnivals out of Central New York in particular and the State in general, was told exclusively in Variety recently. The League was responsible for the closing of one girl show appearing here with a carnival company recently. At Hornell, N. Y. the authorities put the lid on still another. Last week, the anti-carnival movement spread across the State line into Pennsylvania, and one show was raided by infuriated womenfolk.

Humane Agent Koerbel declared that during the last week, he had investigated the cases of two Johnson City girls, one 15 and the other 18. Their downfall was directly due to the carnivals, he declared. Six other girls are under observation, Koerbel asserted.

"It's time to draw the line on these things," declared Koerbel. "I don't believe that any fraternal order should ask the city to give a $10 license to conduct a show which would subsequently cost the city several hundred dollars."

The Rev. Mr. Morrison kicked on the plan to locate the carnival on the outskirts of the city. He described licentious scenes witnessed in the interior of the tents offered as attractions by the carnival managements.

The Rev. Mr. VanWoert declared that every carnival playing Binghamton ruins from six to a dozen young men and women of the city.

Planck asserted that the carnivals attracted women of an unsavory character who came to Binghamton for no other purpose than to ply their traffic.

There was no specific complaint regarding the Ferrari shows. As told in Variety last week, that organization has been booked to play the New York State Fair here. It will be censored by the State Fair Commission before it is permitted to open for business.

SEGUIN BUYS M'TE CARLO.

Pays Over $5,000,000 for Gambling Casino.

Charles Seguin, the South American theatrical manager, purchased the famous gambling casino at Monte Carlo from the Duke of Monaco. The deal was closed in Paris a couple of weeks ago.

Reports regarding the price paid for the gaming establishment vary, but it is understood the amount was in excess of $5,000,000.

There is a theatre at Monte Carlo, but this was not included in the deal.

BERNARD-DUFFY SPLITTING.

Bernard and Duffy are reported as separating at the end of the current week's engagement at the Alhambra. Duffy is to go into "Broadway Brevities." Bernard's plans haven't been announced.

Bernard and Duffy leaped from obscurity into instant favor as a vaudeville team and have been successfully playing the big time as a feature since they formed the partnership.

Nat Kamern, leader of the Royal, leaves next week for a five-week vacation to Mt. Clemens and Cleveland.

"GYPING" NOW STOPPED AT CONEY ISLAND

Police Regulate Games of All Kinds—Boardwalk Assured.

By D. KALKER.

The Board of Estimate has appropriated $5,000,000 for the new Boardwalk, which is to run from Sea Gate to Brighton Beach. Work is to start on the Boardwalk as soon as the local season is over.

The "Rocking Chair Movies" have caught on and play to capacity most every evening. As there is no rent for the beach, the beach film people are in for a good season.

The police are very strict this summer in regard to concessionaires of games and how they are run. The law provides that every participant in these games must receive some kind of a prize for his money. Also, another thing done away with is the old gyp joint. The usual custom of the game proprietors generally was to allow the innocent player to run up his chances to an unlimited amount and then tell him how much the bill was, but now he has to tell the player when he has reached a half dollars' worth of playing. The proprietor's picture and all his employees must be displayed in a conspicuous place, so in case any gyping is done the responsible person may be detected. Every game must offer a fair opportunity for the players to win. Quite a difference from the old days.

Luna Park takes every precaution to insure its patrons against injury. Only lately the Park built a new helter-skelter slide. The first week there were numerous minor injuries, such as scraped arms, etc. The Park remedied that simply by providing cuffs for each one who uses the slide. The ride is free.

The Brighton Beach Baths won another victory last week in the Supreme Court. The plaintiff was one of the property owners at Manhattan Beach. He claimed in order to reach the railroad station he had to trespass on the Brighton Beach Baths' property and was forced to pay an admission fee every time he wanted to make use of the railroad. The court upheld the Baths' point that the man was trespassing. It is the third suit the Baths have won. Two years ago they got two verdicts against the City of New York for tearing down fences.

TRIAL MARRIAGE FLOPS.

Edith Ermine of Ermine Sisters Sues Dentist Husband.

St. Louis, July 21.

Irma Schenult has started suit to annul her marriage to Dr. G. J. Hobbs, a dentist here. She is known as Edith Ermine of Ermine Sisters playing the Grand opera house (Junior Orpheum). She charges her spouse persuaded her to marry him to save him from the ridicule of friends to whom he had confided plans for the ceremony.

Mrs. Louise Schenult, the girl's mother, came here from Milwaukee. The doctor pleaded with her to allow him to remain married for one year. He would give up the girl, he said, if he had not won her love in that time.

Irma is only 18 and the mother refused. The husband will fight the proceedings. The act has cancelled all engagements.

$2,250 FOR DOROTHY JARDON.

Dorothy Jardon was cheated last week through the typographical error in the report of the prima forsaking grand opera to headline the cast of the Lemaires' "Broadway Brevities." It said Miss Jardon would receive $1,250 weekly, whereas it should have read $2,250.

It called for a substantial guarantee to have Miss Jardon leave the operatic stage.

The Albermarle opens Sept. 1 with bills supplied through the Fox office. The house will play six acts on a split week policy.

VAUDE "OPPOSITION" FADING INTO FUTURE

Loew Admits No Organization. Shuberts in Same Position.

At the office of Marcus Loew this week it was said no organization had been formed nor preparations made to immediately play a big time policy on the Loew Circuit.

"We still remain in the same position," said one of the staff who is in authority. "We are waiting to see what will develop, according to what previously has been told you.

"If we ever play big time, though, you may be certain we will do it right. We won't start half way nor take any chance of failure. There will be plenty of Loew houses completed by that time that can accommodate the policy. The Coast alone will have at least 10."

Asked if any date limit could be set, the reply was no, and when further questioned whether, if Loew started big time, it would occur within the next year, the reply was that the circuit before a year would be finally set for the big time policy if it should be taken on. Asked if the Shuberts had made any overtures to the Loew people concerning prospective big time vaudeville, it was said they had not.

No organization for big time vaudeville becomes evident in the Shubert offices as the days pass on. A report last week that stated Arthur Klein was about to engage with the Shubert forces was denied by the Shubert people and Klein, though from all accounts there had been some sort of an agreement drafted last week tying Klein's service to someone.

STOCKS SLUMP.

(Continued from Page 1.)

It may be that the stock is merely influenced by the general weak condition of the list, affected this week by the railroad men wage award and the tightness of the money market, which did not encourage marginal speculative operations except on a most conservative basis. Market authorities of an optimistic turn of sentiment were advising the picking up of bargains for a long pull, either by purchase or by acquisition on ample margins.

Loew's, Inc., was fairly active, but generally weak. Tuesday the issue touched a new low price since its listing, of 23 5-8. A number of considerations may have contributed to this result. For instance, the listing a few days ago of 6,900 shares of capital stock, without par, may have been taken as an adverse omen. Presumably, the flotation was for some current requirements and was turned over to a broker for sale on the floor, without the intermediation of an underwriter.

Loew's consolidated account from September 1 to February 15, 1920, was published, including its affiliated companies. The document showed net profits, after estimated excess and Federal taxes, of $1,537,436; net earnings, $2,049,915; total income, $7,757,033. The announced new issue of 250,000 of Loew stock has also influenced its market.

There was no Curb trading in the other picture stocks except D. W. Griffith, which turned back to 15, at which price it is level with the offerings of the underwriters. One day an absurd misquotation of 90 a share appeared in the evening papers, and went through the morning newspapers uncorrected as well.

This is a sample of the loose methods of quoting stocks on the Curb. The Curb Association itself quotes stocks which it has listed, representing about half the number of issues traded in. All quotations are given out by two commercial companies, known as the "white" and "blue sheets," neither of which is reliable and both quote highly fictitious sales and very questionable issues, issues which the daily papers refuse to handle.

No quotations came out for Orpheum, although Goldwyn was traded in at the firm price of better than 17. United Picture Productions sold between 1⅛ and 1⅜. World 2d Pref. and Triangle were not quoted.

Walter and Fred Murray of the New York Calcium Light have issued their annual theatrical date book. The feature of the information carried is a list of more than 1,000 players on the American stage, giving their date of birth and nativity. The list was compiled by Eddie O'Brien.

PASSPART SUES FOR $300,000, SAYING BECK BROKE CONTRACT

Former Was Long Agent for Orpheum—Declares Allegation He Was to Receive 5 Per Cent. of Salaries of All Acts Booked—Earnings.

William L. Passpart, who arrived in New York some weeks ago to establish an American connection for his foreign vaudeville enterprises, has started suit against Martin Beck through his attorney, Senator James J. Walker, alleging breach of contract and asking for judgment to the sum of $300,000.

Passpart was European representative for Beck, his duties being to supply material for the Orpheum Circuit. The complainant held this connection for about ten years, it suddenly terminating for no cause, according to the allegation.

Passpart in the complaint sets forth an arrangement with Beck starting in 1905, when he was appointed agent and European representative in full charge, with authority to engage acts for theatres controlled by Beck in the United States and Canada. For his services Passpart was to receive 5 per cent. of the weekly salary of all such acts secured and placed with Beck.

It is further alleged that in 1907 for "a good and valuable consideration," it was agreed Passpart was to continue as European agent as long as the defendant remained engaged in the operation of vaudeville theatres in this country, but that on or about January, 1915, Passpart was discharged without cause.

The complainant further stated that he built up a valuable business through his connection as foreign agent for the Orpheum Circuit and that it was netting him $15,000 per year up to the time of the sudden cessation.

A. F. COMMITTEE TO MEET IN A. C.

Will Thresh Out Jurisdiction Over Picture Studios.

The Executive Committee of the American Federation of Labor will hold a special session in Atlantic City Aug. 1. One of the principal issues to be decided concerns the jurisdiction in the moving picture studios both here and principally at the Coast, of the stage workers. Both the I. A. T. S. E. and the carpenters, joiners and electricians' unions claim the right of their membership in that work and at present both classes of workers are being employed in the studios.

The shore session is an echo of the long battle between the stage hands and the carpenters and electricians which threatened a fight in the A. F. L. convention between the two unions.

At the I. A. T. S. E. headquarters it was stated this week that there was no argument over the scale or the hours in the studios as far as it was concerned, and the I. A. states that there is no desire by the stage hands to enter the field of permanent construction.

The I. A. maintains, however, that it has jurisdiction in all fields of amusement, which naturally includes picture studios. Its chief contention that scenery builders and electricians for pictures are a part of theatrical work, as much in the studio as on the speaking stage, since in neither case is the work permanent.

TAMER SHOOTS PATRON.

Revolver, with Blanks, Held Bullets. May Be Serious.

Akron, O., July 21.

A bullet fired by a lion tamer from the inside of a lion cage at the H. W. Campbell's United Shows Thursday night, struck Ben Holland, a spectator, wounding him near the heart.

The revolver was supposed to contain only blank cartridges. Fred Brown, the trainer, fired five shots to intimidate the lions.

The trainer had a narrow escape; escaping from the cage when the beast became infuriated by the smell of human blood.

Brown is detained in jail here pending the outcome of Holland's wounds. Hospital attendants say the wound is serious.

MUSICIANS IN BATTLE.

H. O. H. Members Fight on Street to a Draw.

Following a heated discussion between Benny Schwartz, leader of the Harlem Opera House orchestra, and the bass viol player of that organization during the course of the morning rehearsal Thursday of last week, Schwartz and the bull fiddle manipulator adjourned to the sidewalk in the rear of the theatre on 126th street, and proceeded to engage in a rough-and-ready mauling contest that made the celebrated Willard-Dempsey quarrel look like a lover's spat.

Schwartz pulled out of the ten-minute battle with a nicely decorated optic, and the bass viol player suffered an odd facial bump or two, not to mention a badly damaged Palm Beach suit. A small but enthusiastic audience of actors, stage hands and song pluggers watched the sidewalk encounter. The consensus of opinion at the finish was that the best either battler could claim was a draw.

The National Conjurers' Association held its annual convention July 21-23 at its headquarters in New York.

"SPIVENY CORNER"

Booked by LEW CANTOR OFFICE

MOTHER OF 76 COMING.

Mrs. McNaughton Due in New York on the "Aquitania."

The 76-year-old mother of the McNaughtons is due to arrive from England on the first incoming trip of the "Aquitania." It is due in New York this week end.

Mrs. McNaughton is accompanied by Bertha Belmore, the English artiste, but is virtually coming across alone. Several of her children are on this side. They are Tom McNaughton and his wife, Alice Lloyd; Charles McNaughton and Mrs. Elizabeth McNaughton. Three grandchildren are also here, the two McNaughton-Lloyd girls and Harry McNaughton, son of Mrs. Elizabeth. The late Fred McNaughton, who, with his brother Tom composed the Two McNaughtons, a leading English turn of their day, was another son of the aged traveler. A large homecoming time has been prepared for the parent at the summer home of the McNaughtons in Bay Shore, L. I.

Charles and his nephew, Harry McNaughton, will shortly leave for the West Indies, engaged by Ralph Ince to appear in a picture that will be made there, Charles taking a leading role. It will be his first film appearance. His best known success on this side was "The Better 'Ole."

MONOLOGIST IN TROUBLE.

Los Angeles, July 21.

Nick McConlogue, who claims to be a black face monologist, was arrested at Long Beach charged with the raising of two checks. The authorities connected him with a series of forgeries and he is also alleged to have cashed money orders on the American Express Co. He was arraigned before Judge Craig having pleaded not guilty and his trial has been set for Oct. 26. The main reason for his downfall he claims is liquor.

INCORPORATING FRANK FAY.

Frank Fay is to enter the picture field on his own in the fall, in association with his father, who is a writer. The elder Fay has incorporated the Frank Fay Features, with offices now being in Atlantic City, where stock is for sale. The shore quarters were likely taken in order to try for the flotation of the stock among amusement lovers.

SUMMER PARK BUSINESS POOR; MAJORITY COMPLAIN OF LOSS

Frequent Rains Mostly to Blame—Increased Costs Also Worry—Tabs Beat Out Stock Pace—Food Prices Also Militate—Coney Island Exception.

Summer park business, and especially that of the shows and stocks in the parks, has been a disappointment thus far this season. A majority have reported making no profits at all, the balance claiming a loss. Frequent rains have been blamed for the most part. In some sections it has rained almost incessantly since the middle of June. Middle West sections report the worst precipitations, it having been without rainfall there but four days out of the 30-day stretch between June 16 and July 15.

Managers of Summer stocks at the parks are none too confident even with a better weather break, which is sure to come with the progress of summer. Aside from the weather, increased costs are worrying them. Where formerly the weekly "nut" totaled $1,600 weekly, it now costs $2,500. Increase in salaries, $30 per week choristers, with the managers now providing stockings and other perquisites, accounts for the lofting of operating costs.

One field of competition which the summer stock now has as a strong contender is the tabloid. Tabs have grown in size and pretention in recent seasons and now have invaded the parks strongly. The tabs easily make a pace which the stocks find impossible to follow, with a change of show bi-weekly. Against that the stocks can offer a change of show weekly and then find it difficult.

The high cost of living has affected others in the parks, and that in particular means the butchers catering to food. The cafes have been pinched because of the higher rates on their menus, and patrons who formerly dined in the restaurants are bringing their own lunches and going little further than purchasing soft drinks to wash down their home-brought food.

Coney Island has been an exception this season. It has until the last ten days at least gotten a better weather break, while the admissions have doubled in many concessions. Business with some of the concessionaires has been as good or better than the early days when Luna Park first opened. At the latter resort the admission is now 20 cents. The Coney bath-house keepers started for a clean-up early in the month by charging $2 per person, a rate that exists in the other bathing resorts on the Long Island shore.

SIX MORTONS IN REVUE.

Original Four, With Joe and Martha, Paul Writing Show.

The Morton family, entirely reunited, is framed for next season to appear in a revue being readied by Paul Morton. There will be six Mortons, the complement being Sam and Kitty (the parents), and their four children, Paul, Clara, Joe and Martha. The latter are the youngest of this branch of the Mortons.

Naomi Glass (Mrs. Paul Morton) is also to appear in vaudeville next season, but present plans call for her teaming with a new partner.

PARTNERS IN OPERATION.

Muriel Morgan and May Kloter partners in vaudeville, were both operated on last week at the Methodist Hospital, Philadelphia, by Dr. Herbert Stoddard.

Miss Morgan had internal trouble. Miss Kloter's tonsils were removed. Both expect to open on the Orpheum Circuit Aug. 15, as per schedule.

NELSON AND CHAIN REVUE.

San Francisco, July 21.

The Nelson and Chain Revue, opening at the Casino this week (in conjunction with Loew vaudeville) includes Dave Lerner, Gallarini Sisters, Aileen Miller, Jack Wise, Nell Harding, Myrtle Victorine Military Revue, 10 Wright Dancers, Princess Della Paffra and a chorus of 20 girls. The prolog for the revue was written by Mort Harris.

WILBUR ENLISTED AT 49.

Veteran Returns to New York—Reached Rank of Acting Major.

Caryl Wilbur of the English Army, retired, returned to New York this week, following his war experiences with the forces of Great Britain in the field. Acting Major when mustered out, Mr. Wilbur retired with the rank of Captain. He enlisted in 1914 and was given a second lieutenancy, although 49 years of age at the time, American-born and in every way exempt from military service anywhere.

About the end of 1913 Wilbur, well known previously to that time over here as a vaudeville sketch star, left for England to fulfill theatrical engagements. While in the midst of them war was declared. Cancelling his foreign contracts Mr. Wilbur, under his proper name, enlisted in the English service and remained in the war until the end. He was twice wounded, both times around the knees. The second wound was at first thought to have shattered the bone, but the Captain manages to make fair use of the pedal.

Mr. Wilbur has permanently left theatricals. His return to this side was on matters of private business. He will remain here about three months. Just now he is the guest of John and May Allison at their country home.

BEATTIE CHILDREN MISSING

Three Beatties in Vaudeville Minus Two Members—Mother Suspected.

Front page notoriety in the metropolitan press was given the disappearance Sunday of the two children of Robert Beattie, who have been appearing with him in vaudeville under the name of the Three Beatties. The case is in the hands of the New York police for solution, although the children were said to have been last seen with their mother at Leonia, N. J. The Beatties have been separated for some time, the father having custody of the children.

John Pollock of the Orpheum office is the Mayor of the Jersey town. He stated that Leonia was not officially concerned in the case, but that he was informed Mrs. Beattie's house was closed up when the whereabouts of the Beattie children became a mystery. One report was the mother had taken the children to Hoboken, but up to the middle of the week they were still missing. Around the booking offices it was surmised the publicity might aid the Beattie act, which to date has appeared in three a day houses.

GEO. JESSEL'S REVUE.

Lewis & Gordon are to feature George Jessel in a new act called "Troubles of 1920," which in spite of its title is now classed as a revue.

The turn is described as a "dramatic satire with music," having a dramatic thread. There will be 15 persons in the turn, including a chorus of six. Jessel is used through arrangement with Jack Curtis. Leading the support will be Sully and Horton.

"Troubles" was written by Al Lewis and Jessel.

JENIE JACOBS' START AUG. 1.

The start of Jenie Jacobs as operator of the new theatrical and picture agency called Edward Small-Jenie Jacobs, Inc., will be August 1. By request Miss Jacobs is remaining this week at the Pat Casey agency, cleaning up booking details.

Next week she will spend vacationing and return to work the following Monday, when the new agency's offices, in the Putnam building, will be in readiness.

COLORED PEOPLE'S CLUB.

The Dressing Room Club, composed of colored performers and song writers, was organized last month for social and benevolent purposes. It meets in Harlem weekly.

SYRACUSE SENATOR MAY JOIN KEITH STAFF

J. Henry Walters of State Senate Reported Receiving Offer. In Legislature For 13 Years.

Syracuse, N. Y., July 21.

Senator J. Henry Walters of Syracuse is considering an offer to become associated as counsel with the B. F. Keith chain of theatres. Acceptance would mean retirement from the State senate and from active practice of law in this city.

If Senator Walters accepts, it is understood that he will retire from the law firm of Costello, Byrden, Cooney & Walters.

Should he retire from the State senate, Senator Walters will voluntarily give up one of the two strongest leaderships in the legislature. As Republican leader of the upper house, Senator Walters has for two years been president pro tempore of the senate, exercising in that capacity all the powers ordinarily lodged with the lieutenant-governor, which by rule of the senate adopted several years ago were transferred to the majority leader.

Senator Walters has been a member of the legislature for 13 years. He was elected first to the assembly in 1905, serving three terms. He was elected to the senate in 1911, serving five terms. He is a graduate of Cornell University. Senator Walters often has been called in for consultation by the Keith legal department with very friendly relations existing between them for a period of several years past.

ARKANSAS NOMINEE STRONG FOR SUNDAYS

Walsh, for Governor, Stands on Open Sunday Platform.

Kansas City, July 21.

Probably the most unique platform of the many upon which the numerous candidates are standing and depending upon for their election is the one advanced by Harry E. Walsh, who is a candidate for the office of Governor of the State of Arkansas. He is standing squarely upon a platform for Sunday baseball and Sunday amusements.

While its five neighboring States—Tennessee, Louisiana, Oklahoma, Missouri and Texas—have their baseball and picture shows on Sunday, Arkansas is forbidden by law to indulge, and this, Mr. Walsh says, is not right.

In one of his recent speeches Mr. Walsh dubbed this amusement restriction "class legislation."

PUBLISHERS TURN TO BRITAIN AS SOURCE OF NEEDED REVENUE

English Have Given the World Comparatively Little Popular Music—Scotland Best Territory—Welsh Unmusical—Must Recoup Losses Since Easter.

In their dilemma over the persistent slump in business the music publishers are looking around for new fields and, incidentally, new sources of revenue to offset the local losses of the past several months dating from Easter week. England and its provinces suggest themselves as a possible financial salvation, considering the fact the music industry there is not so far advanced and the phonograph and word roll angle practically in its infancy, particularly the latter of the two mechanical features.

Outside of the metropolises in the British Isles, music is but a minor feature in the population's welfare. In Scotland Edinburgh and the surrounding territory is the sole source of music revenue. The Welshmen are very unmusical. The Irish are more inclined toward native tunes than published stuff. England alone provides a decent return on sheet music sales and all that emanating from London town. To offset this the British publishers exact a fee of from twopence to a shilling for professional copies and more for orchestrations, not giving them away gratis as in this country.

As America provides the music for the world, this field would be a conveniently lucrative incidental, and the prospects are more optimistic. England has given the world very few international song hits comparatively. There was a "Long, Long Trail," a "Tipperary," et al., but, compared with America, they shine dimly. Just now in England the British music publishers boost chiefly American-made and American-proved hits. Dixie numbers sell tremendously over there, although the straight ballad always walks away with everything.

It is figured—and a good deal depends on how an American progressive publisher like A. J. Stasny makes out—if American music publishers were to invade London and exploit their own stuff there, as Stasny is doing, by opening professional offices and inaugurating American methods in every phase of the industry, a field virgin—at least on a really big scale—can be turned into a pay mine. That for the sheet music angle.

The mechanical end holds even more in store than that. The phonograph field is undeveloped, and as far as the word roll is concerned, it is almost unknown in the "sticks" in comparison to the American farming districts. Every native hinterlander owns a pianola or music box of some form, but the Britisher is not that much blessed. Proper exploitation would improve this.

Taking Australia as the next step in these plans, 50,000 copies of a song sold there spell a hit. Melbourne and Sydney and other of the larger towns are responsible for this much sold, but the vast prairies, inhabited by the sheep herders, mean nothing to a publisher—unless the mechanical feature is played up. It stands to reason sheet music might not go so well, but the player-piano and the phonograph should fetch handsome returns on roll and record royalties.

This line of reasoning could be prolonged indefinitely but, conservatively speaking, and confining oneself to the English-speaking territories of any great size, it is obvious what this would mean financially to any publisher.

Stasny, for instance, in these parts is not considered one of the biggest publishers, but a fairly moderate prosperous one. Yet he pays something over $15,000 a year for an electric display sign in the Times Square district. He is a national advertiser. He has opened an office in London, and is reported going strong. American methods can be applied in London or elsewhere to popularize American songs there. This competition would prove a boon to the native British publishers. It would tear apart their backward and conservative methods and, despite themselves, rouse them to action.

Fred Mack has returned from an inspection trip through Indiana and Northern Canada.

SHORT, FREE LANCE.

Hassard Short Says All Act Productions Are His Own.

The opinion spreading Hassard Short had made contractual relations with the Keith office to stage production acts for big time vaudeville, is removed through the following letter from Mr. Short.

In addition to the vaudeville turns he is interested in, Short has engaged to put on the Joe Weber show, "Honey Dew," and one or two other legit attractions for different managements:

"New York City, July 19, 1920.

"Editor Variety:

"In your last two issues of Variety a paragraph has been printed saying I had been engaged by the Keith office to stage acts for it, and that my revue 'Bleaty-Bleaty' will be the first production.

"I regret this story is without any foundation. I am presenting all my acts myself in the Keith houses, and Harry Webber is my agent for 'Bleaty-Bleaty,' 'Bits and Pieces' (with Patten and Marks), and Harriet and Marie McConnell in 'Trills and Frills.'

"Laurence Schwab is handling 'Dream Stars' and 'The Rainbow Cocktail.'

"So many people have written me through the articles published in Variety it has made it very inconvenient for me, besides giving the impression I am tied up as a producer—so if you will give this letter space I shall consider it a great favor and also justice to myself.

"*Hassard Short.*"

WHITING AND BURT IN ACT.

George Whiting and Sadie Burt have issued a denial of any knowledge of their announced retention for the new Jimmy Hussey revue.

The couple's only plan at present is to proceed with the rehearsals for their new vaudeville production act, written by Jack Lait.

Clayton and White Dissolving.

Clayton and White, now at the Shelburne, Brighton Beach, are dissolving partnership.

White plans a single turn, while Clayton will team up with another dancer.

ANNA MELTZER

The Jewish star who will soon appear for the first time on the American vaudeville stage in a new act by JOHN HYMAN and CAREY MORGAN.

NORTON BROTHERS
Booked by LEW CANTOR OFFICE

FRANCIS and FOX
Booked by CANTOR OFFICE

CLEARERS AND GRIPS MERGE WITH WAGE BOOST FOR FIRST

Gradual Elimination of Former Classification Planned by I. A. T. S. E.—Scale Under Grips—A Single Settlement Now a Possibility.

Plans of the I. A. T. S. E. call for the gradual elimination of the classification of its membership now designated as clearers. The national organization is not granting any more franchises for clearers' locals, a move decided on at the recent annual convention. This move tends to weld the clearers and "grips" into one, as is now the case in all locals, save in the major cities, there being at present but a few clearers' unions. It is expected the clearers will ask for a wage increase, which is logical with the fusing of the two branches of stage hands. The scale now is 50 cents under that of the grips.

A clearer, so designated, is permitted by union rules to handle only props; grips handle scenery. When the two classes are merged the union rules limiting the duties of each may be combined, making it simpler for the organization and the managers. Some time ago Local No. 1, which is the New York chapter of the I. A. T. S. E. and possesses the largest membership of the locals, offered membership to the clearers' union (Local 399), and that offer probably stands good now. With the wage scale equalized, there is little question but the clearers will merge.

Formerly, when wage scale matters and questions arose between the I. A. T. S. E. and the managers, it was necessary to hold three different conferences and arrange for three different settlements, the three bodies being those of the light and machine (pictures) operators, the clearers and the stage hands (grips). The first named has already merged. With all classes of stage workers in one classification, future settlements and agreements will be made possible by a committee of three, representing the entire field.

LOEW BUYS IN YAKIMA.

Pays $450,000 for Northwestern Theatre—Opens Aug. 15.

San Francisco, July 21.

The Mercy, Yakima, Wash., was purchased last week by Ackerman & Harris for Loew, Inc. The house owned by Fred P. Mercy is conceded to be one of the finest theatres in the Northwest, seating over 2,000.

The Mercy will be renamed Loew's Hippodrome and open with Loew vaudeville Aug. 15.

The theatre was purchased outright for $450,000.

FRANK FAY'S CORRECTION.

New York, July 19.

Editor Variety:

Some weeks ago an article appeared in Variety, detailing a difference of opinion happening between William Halligan and myself in the Friars' Club.

There is nothing I want to add to it excepting to correct one misstatement I feel very sorry about, and more so as it was never mentioned. That was the statement in the article I made any reference at any time or in any way concerning Hebrews.

I did not, and any person in the club at the time will bear witness to that. Nor at any other time have I ever referred disrespectfully to that race. I have too many fond friends of it.

Frank Fay.

"FIFTY LOVE" INSTEAD.

Thomas J. Gray wrote the new act in which Hattie Lorraine and Harry Crawford are appearing. When the travesty was reviewed several weeks ago it held the billing of "Fifty-Fifty." The act being so billed at the theatre in which it was caught. The real title is "Fifty Love," which is tennis language for Broadway's expression "fifty-fifty."

AHEARN IN BURLESQUE.

The "Hits and Bits," new burlesque production put out by Arthur Pearson for the Columbia wheel next season, will have as principal comedians "Sliding Billy" Watson and Charlie Ahearn. Together with Ahearn is the latter's comedy bicycle act, carrying seven people in all.

MORRISSEY REVUE'S BAD WEATHER BREAK

Actor's Second Venture Closes After Two Weeks.

"Buzzin' Around," Will Morrissey's second try at legitimate production, suddenly closed Saturday at the Casino, after playing two weeks. It was not sure until Sunday the attraction had stopped, although Saturday found rumors of its withdrawal. It was reported additional backing was not forthcoming.

The show lost heavily both weeks on Broadway. Another report had it that Morrissey had "received $15,000 for his bit," that supposed to have been told a friend by the actor-manager.

"Buzzin' Around" is believed to have lost any chance it had by coming in during the hot weather, and although critics treated it with consideration, the weather breaks for it were the worst of the summer thus far. It is possible Morrissey will convert the piece into a vaudeville revue, with himself and Elizabeth Brice featured. It was this solution that successfully worked with his "Overseas Revue" last season.

A humorous angle of the show's failure was the preposterous press matter sent out on it. One of the stories told of Morrissey having signed his "comiques" for five years. Another that "Buzzin' Around" would remain at the Casino until Winter, when Morrissey would stage another revue.

KEITH BOOKING MEETING

Next Meeting May Await Return of Eddie Darling from Europe.

The booking managers of the Keith office in New York held a meeting yesterday (Thursday), their first in several weeks. It was said around the office the booking sheets for next season are pretty well filled up and that the meeting yesterday was to straighten out some loose ends of previous routings.

Another booking meeting in the Keith office may not be held until the return of Eddie Darling, who is now abroad.

Cortland Back to Pop.

The Cortland Theatre, Cortland, N. Y., formerly playing pictures, changed its policy to pop vaudeville this week, starting Monday with four acts, on a weekly split booked by Billy Delaney (Keith Family Dept.).

"SKIPPER" GEO. M'KAY STARTS RIGHT WELL

New President's First Night at Lights Biggest Yet.

The first "Saturday night" with George McKay as the new president of the Lights Club at Freeport, L. I., had McKay as its own "skipper" or stage director. The affair was pronounced the largest yet given at the club house.

During the evening Mr. McKay, in extolling Manny Manwaring, the untiring secretary of the club for the four years of its existence, and who retired with the last election, suggested Mr. Manwaring be obliged to return to his former office. The suggestion brought about such a spontaneous outburst of good will for Manwaring, he consented. Sydney Schwartz, who had accepted the post through Manwaring's refusal, gracefully withdrew in his predecessor's favor.

Among those appearing in the Saturday evening entertainment were Wheeler Trio, Ed Templeton, Klein Bros., Pat Rooney and Jazz Band, "Change Over" with Geo. McKay, Tommy Dugan, Herbert Williams, James C. Morton and Al Klein, Four Roses, John Steele, Donald Kerr, Rene Riano, Van and Schenck, and a boxing bout with Pat Rooney and Al Klein as the boxers. McKay and Frank Westphal were the seconds. Eddie Carr acted as referee. The boxers would spar for a moment or so, then indulge in conversational reminiscences until the referee ordered them to box again.

RUSSIAN VILLAGE ACT

Marinelli Producing Reproduction of Russian Villagers.

The Russian Isba Players is the title of an act produced by H. B. Marinelli. It carries 15 people. Isba in Russian is village.

The turn will run off the day's event in a village as the Russians would like to have them. There will be songs, dances, chorus and costumes, besides sacred music.

LOEW'S CLEVELAND OFFICE.

Cleveland, July 21.

Marcus Loew has established local representation in Cleveland. Temporary offices have been taken in the Euclid theatre building. This arrangement will hold good until the completion of the Loew State theatre at Euclid avenue and 14th street, expected in the fall.

Fred Desberg, Cleveland attorney, has been appointed general representative of Loew, Inc., of New York, and Loew's Ohio Theatres, Inc., of Cleveland.

Accommodation for Jack Kuhn, manager of the Cleveland district, and Martin A. Malaney, publicity and advertising manager, will be made in the temporary headquarters.

Percy Trude, New Orpheum Booker.

Percy Trude, heretofore employed in the business office of the Orpheum Circuit, has been transferred to the booking department as a member of Frank Vincent's staff.

INSIDE STUFF
ON VAUDEVILLE

One of the bookers in the Keith office who refused point blank to give an agent a report on one of the latter's acts playing in one of the booker's houses explains his reasons as follows: The booker in question says that while all the booking men are supposed to catch acts while playing around the metropolis, several have been passing the buck and calling him up to get an opinion. If the report was unfavorable, the booker who didn't see the act would inform the agent so and so didn't like it. The agent would relay this information to the artist, who in several cases went direct to headquarters and complained that they couldn't secure work because so and so didn't like their act. This made the active act catcher the official goat for the whole booking force, so he has shut off all information to his fellow bookers and tells them to catch the act themselves.

Harry Delf, while playing at one of the Keith houses in New York recently, was informed by the house manager that his use of the expression "Ain't that love" was incorrect from a grammatical standpoint and that he should employ "Isn't that love."

The various exposes of the practices of a band of vaudeville performers who "gamble" with their brother and sister artists have not yet resulted in the putting a stop to their operations. It seems they are now organized much more systematically than before, working in conjunction with local cheaters in a number of towns, the gang including local cigar store proprietors, musical directors. When a "prospect" is ripe and is headed for a town where the gang operate, the local leader of the gang is wired to in code, usually mentioning the number on the bill for which the victim is scheduled. Some time ago the William Fox Circuit notified all its managers to permit no gambling of any kind back stage. It might be a fitting idea for the N. V. A. to take up the matter and work all local managers to do all in their power to protect traveling artists from being fleeced by this band of cheaters.

KEITH OFFICE AND GUS SUN ON VERGE OF SEPARATION

Reported Sun Booking New Toledo Theatre Will Bring About Final Break—New House Opening Aug. 30—Opposes Keith's Toledo.

Chicago, July 21.

If Gus Sun books the new house building in Toledo, and which is expected to open with vaudeville Aug. 30, it is said Sun will not thereafter book through the Keith offices in New York or their Chicago affiliations.

From all accounts this appears to be understood by both parties. Sun is reported dickering for new booking affiliations, anticipating the severance of his Keith office relations.

The Toledo theatre is said to have been erected through local capital with Sun securing 10 per cent. interest for the promotion, besides having the booking privilege. It's a larger house than Keith's, Toledo, and will compete with that theatre through its capacity. The present Keith's capacity is about 1,400; the new theatre is around 2,500. The Keith people may build another house in Toledo as a result of Sun's invasion.

Sun recently tried to put over a promotion for his entire circuit with Chicago bankers, but nothing came from the negotiations.

Gus Sun is at the head of his circuit. It announces from 10 to 20 weeks and has played a good quality of acts of late years, paying some large salaries at times. Wayne Christy is the booking manager, with A. W. Jones his assistant. The headquarters are at Springfield, Ohio. Pete Mack represents the circuit in the Keith offices, New York; Tom Powell in the State-Lake Theatre Building, Chicago; Howard Rover at Pittsburgh and J. W. Todd and C. B. Sargent at Buffalo.

Inquiry at the Keith office, New York, concerning the possible Gus Sun departure brought the answer, "Quite naturally, if Sun books against us in Toledo, we cannot book for him there." That means in the vaudeville technique that if Sun cannot book through Keith for Toledo he would be unable to book through Keith for the remainder of the time, as it would be impracticable for Sun to book one theatre direct with different acts than those he played over the rest of his circuit.

Sun has been booking with the Keith offices for several years, though as a matter of fact being his own booker. The Sun bills are arranged at the Springfield headquarters and mostly engaged by the Sun booking men direct from agents, the latter those booking with Keith, and it was through the latter offices the transactions passed.

OIL BOOM HELPS WESTERN SHOWS

Ranger Makes an Excellent Jump Into Fort Worth.

The oil fields boom of the last year and a half has done a lot for the show business in the southwest. The town of Ranger, Tex., has made an excellent jump for the bookers into Fort Worth, always the hardest oasis on the map getting into the rich show town of Fort Worth.

Pantages tried to make it from El Paso, but it always presented a difficulty. Now with Eastland and Crisco oil boom towns to help, the routing is eased for both El Paso or Fort Worth with the aid of Ranger.

Union stage hands locals have been gotten under way in all those places. Another Texas town, the outgrowth of the oil boom is Vernon —60 miles from Wichita Falls and linking up with the routing into Amarillo, Tex., or around the other way with Pueblo and thus into Colorado.

Pantages, Loew and several smaller circuits benefit by the additional towns.

BEN FULLER IN NEW YORK.

Australian Manager En Route Home After Over Year's Absence.

Ben Fuller of the Fullers in Australia, returned to New York Saturday, coming here from England, where he spent many months inspecting show business there and elsewhere over Europe. Mr. Fuller left Sydney in May, 1919, coming to New York by way of San Francisco. His wife and son, A. Ben Fuller, accompanied him. The younger Fuller will remain at San Francisco for a year or longer after his father leaves there for home, to act as Coast representative for the Fullers Circuit.

Fuller, senior, will remain in New York a couple of weeks and stay at 'Frisco for about a month before taking a boat. He will have by that time thoroughly familiarized himself with current theatrical conditions on both sides of the ocean.

While in England Mr. Fuller secured the Australian playing rights to around 100 melodramas which the Fullers will produce from time to time on their extensive circuit. The Fullers also play vaudeville and pictures, collectively and individually. They have eventuated from an humble beginning to the largest theatrical operators of their country.

"SUPPER SHOW" CUT OUT.

Kansas City, July 21.

In a revised schedule of pop vaudeville (for the summer) performances at the local Orpheum, the second or "supper show" is eliminated in the new schedule.

It takes in three performances as before, one matinee with two nightly, the latter starting at 7.30 and 9.30.

"BATHING GIRLS" AT B'WAY.

A new musical act, "The Bathing Girls of 1920," will open at the Broadway theatre Sunday for an indefinite run to accompany the usual picture offerings weekly. Donna Montran, last with "Chin Chin," will be featured.

Tom Rooney is sponsoring the offering. Earl Lindsay staged it.

SYRACUSE ALL SUMMER.

Syracuse, N. Y., July 19.

Keith's vaudeville, has been playing to business thus far in the warm spells that has caused the management to decide the house will run right through the summer without cessation.

LOEW ISSUE 250,000 SHARES.

The new issue of Loew stock will be 250,000 shares. At the market price of around 26 the proceeds will amount to over $6,250,000.

For Original Talk
See John Byrnes, 1493 Broadway

FORT WAYNE RECORD.

Marcus Show Gets $10,000. Full-Week Vaudeville Now.

Chicago, July 21.

The Marcus Musical Comedy Company, whose show had broken the record of the Palace, Fort Wayne, earlier in the season, returned and shattered its own figures, piling up beyond $10,000 for F. E. Stroudee, the manager who conceived the idea of offering week-stand musical summer shows in a town of that size.

The full-week policy was so thoroughly approved that he announces he will play W. V. M. A. vaudeville this season in full weeks, also.

GOLF TOURNAMENT POSTPONED.

The N. V. A. Golf Tournament has been postponed from July 26 to the week of Aug. 23.

The move was necessary owing to the absence from the city of a large majority of the entrants.

The tournament will be played on the Salisbury Links at Garden City, L. I.

Tom O'Donnell Leaves for Abroad.

Tom O'Donnell of the Casey agency sailed last week for the other side, in connection with business for the agency. It is said O'Donnell's principal object across is to place the Europe Band.

PROCTOR'S GRAND, ALBANY, STARTS PLAYING TWICE DAILY

New Policy Begins Labor Day—Six Acts and Pictures, Harmanus-Bleeker Hall (Proctor's) Will Play Small Time, Commencing Same Date.

Albany, July 21.

Proctor's Grand, now playing pop vaudeville, will install a big time policy of twice daily performances with six acts and a feature picture Labor Day, the program to remain the full week at the theatre. At the same time Harmanus-Bleeker Hall, lately acquired by the F. F. Proctor people, will take on the small time policy now running at the Grand.

The policy at the Grand will be similar to that at Keith's 81st Street, New York, which is booked by J. J. Collins in the Keith offices. He will also make up the bills for the local Grand.

As far as could be learned at the Keith offices the policy for Proctor's Grand, Albany, is not contemplated at any other of the Proctor vaudeville theatres. They are now playing small time, many playing the better grade, on a split-week basis.

The policy of playing vaudeville twice daily with a feature film seems destined to spread and be distinguished from regular straight, big time vaudeville with a difference in the admission scales of the two as they are now operated.

Troy, N. Y., July 21.

It is reported Proctor's here will play a better grade of vaudeville with the opening of the new season. An enlarged scale of admission will then go into effect.

FRIENDLY WAGE DISPUTE.

At the headquarters of the I. A. T. S. E. this week the statement was made that a "friendly dispute" is on between the producers and the union.

The organization has signed an agreement which runs until September 1, 1921, and during its life the union could not very well make new demands the subject of a strike.

Whatever new terms are settled upon at this time will be by way of friendly agreement between the parties.

CARNIVAL FEE HIGH.

Akron, O., July 21.

The license fee for carnivals playing Akron has been boosted to $200 a day. The show must get a new permit each day. This was done to keep carnivals from making the stand.

For almost three years no carnivals have played the rubber city because of the prohibitive license. Last week one show ventured inside the corporate limits and paid $1,200 into the city's coffers for a week's stand. Many shows have played the outskirts.

STOCKS.

Summer stock season closes at the Des Moines Orpheum July 25. "Keep Her Smiling," is the last attraction, featuring Catherine Tower and George Leffingwell.

Charles Trowbridge, leading man of the stock company at Elitch's Gardens, Denver, left last week. His successor has not been named.

The Jimmie Hodges Musical Company, now in its seventh week at the Casino Lake Theatre, Akron, Ohio, will move to Canton, Ohio, for an indefinite run at the Meyers Lake Theatre there.

The 14th Street theatre will re-open with its stock policy Aug. 6.

HOUSES OPENING.

Shea's, Toronto, will open Aug. 9. The Hippodrome, Toronto, formerly booked by Bally Delaney, has been transferred to Jack Dempsey's books in the Keith office and will open Aug. 23. It will be a full week stand, playing three shows a day.

Wilmer & Vincent houses will open Aug. 16.

Keith's Indianapolis, playing pop vaudeville during the summer, closed July 18.

The Orpheum, Denver, closed July 19 and will be redecorated. The house has been playing a summer policy of five acts and pictures, but will reopen with the regular Orpheum policy two weeks later.

CLEVELAND HIP THIEF IS VERY YOUNG BOY

Manager Royal Captures Him After Police Failed.

Cleveland, July 14.

A thief who has preyed for weeks upon dressing room No. 2 of Keith's Hippodrome here, has been captured after thousands of dollars' worth of costumes were stolen from visiting artists.

The thefts always occurred Tuesday nights. One week a $1,200 cloak was stolen. Things of value disappeared with surprising regularity.

Police investigated on the theory that the thief was working from within the theatre. Despite their watch, the thefts went on.

John Royal, manager of the Hip, decided to do a little detective work. He first noted no dressing room other than No. 2 was visited. He concluded the thief attended the opening performance Monday to time the artist, and know when his or her act came on, so he would not be likely to be disturbed.

The next Tuesday night he switched the time for the occupant of the dressing room. She remained in it when billed to go on.

A window, upon an alley, was opened and a hand was thrust in, groping toward garments hanging upon a tree nearby.

The actress notified Royal. In company with a policeman he went into the alley, fully expecting to encounter a clever thief. There was a small boy standing upon a box. His arms were too short to reach the finery. He had a pitchfork. On the prongs, as he drew it through the window, hung a cloak. Royal and the policeman grabbed him. According to the police, he admitted the thefts and said he had the pitchfork hidden in the alley for his Tuesday night raids.

He was held for juvenile authorities.

BEAT DENVER'S OWN SHOW IN.

Denver, July 21.

The work of the circus press agents in Denver was filled with better competition last week than a national convention. From wide publicity given it by the Denver "Post," the Sells-Floto circus has a very large following here. When the show winters in Denver the "Post" carries frequent stories urging Denverites to become intimately acquainted with the circus organization.

This summer, however, John Robinson's circus got the first chance. The show played here July 19-20.

It has been claimed the Sells-Floto backers attempted to buy up all the billboard space in town to hinder the chances of Robinson's show. A Denver paper carried a story that Robinson bill posters had pasted display notices all over a space adjacent to the "Post" and that employes of the paper had been ordered to go out and tear them down. The incident caused wide comment.

The Rice-Dorman shows have been at 23d street and Welton for a week and have been doing well.

CHICAGO DIVORCES.

Chicago, July 21.

Arthur C. Kopishke, mechanic, has filed suit for divorce against his wife, Leona G. Kopishke, chorus girl, on the grounds of extreme and repeated cruelty. Benjamin Ehrlich is Mr. Kopishke's attorney.

Through Ehrlich, Blanche Junglen, vaudeville, has filed suit in Superior Court for the annulment of her marriage to Henry Junglen on the grounds that the present marriage was contracted within a year after a divorce had been granted her husband.

George H. Toegood, of a vaudeville act, has filed suit for divorce in Circuit Court against his wife, Minnie Toegood. The charges were cruelty.

MISTAKE CLOSES PORT CHESTER ROW

Procter's Continues Despite Revocation Order.

Port Chester, N. Y., July 19.

Although the village trustees adopted a resolution revoking the license of Procter's (vaudeville and pictures) controlled by Harry Brunelle and James E. Plunkett, because the management used whitewash on the village sidewalks to advertise "In Old Kentucky" the matter has been pigeonholed, apparently because of a typographical error. The house remains open.

The situation reached a point last week which resulted in the theatre being closed for several hours. Several policemen were put on guard to prevent persons from entering after the trustees had adopted their resolution revoking the license, but these men were withdrawn when it was discovered no notice served on the management to appear before the Village Board to show cause why revocation should not be resorted to specified they should be present on July 21 and not July 12 as intended.

When this was called to the attention of Corporation Counsel Wilcox he permitted the theatre to open. According to information obtainable by a Variety correspondent the matter has since been dropped.

Brunelle was fined $50 for the violation as was reported last week and the fine still stands.

AMALGAMATED RETAINS SABLOSKY & M'GUIRK

Former B. S. Moss Associates Continue Business.

The departure of B. S. Moss from the Amalgamated Vaudeville Agency will not affect the status of that corporation as a booking concern. It will retain the Sablosky & McGuirk houses, from the present plan, also the Hirshfeld, Keeney and Whitehouse theatres. The Amalgamated offices will remain at their present location, the Broadway Theatre Building. Moss, with his theatres, will move over the Keith offices in the Palace Theatre Building between now and Labor Day.

When first announced there would be a Keith-Moss affiliation the future of the remainder of the former Amalgamated group was not determined. Several reports sprung up of forthcoming relations between Sablosky & McGuirk and possible affiliations. None of these has developed with the latest report apparently having been fully settled upon by the Pennsylvania vaudeville men.

ILL AND INJURED.

Ed. E. Riley is confined to the Flatbush Hospital with appendicitis. Mr. Riley is manager of Moss' Flatbush theatre.

While playing the New Palace, Superior, Wis., July 12, John Martin, of the team of Martin and Elliott, was knocked unconscious while doing their acrobatic dance. The heel of Elliott's shoe struck Martin over the right eye, cutting the eye-lid open, four stitches being necessary to close the wound. Martin was forced to retire from the bill, Elliott continuing as a single.

PRODUCTION ENGAGEMENTS.

Callahan and Bliss with "Tattle Tales," Jimmy Hussey's new production by O'Donnell & Fitzpatrick.

Julia Kelety has joined Jean Bedini's Hotel Shelburne revue replacing Mabel Sherman.

Walter Hast has engaged Eugene Strong for a leading role in his forthcoming production, "A Daughter of Two Worlds," which starts rehearsing in August.

HOUSES OPENING.

The Butterfield Circuit will reopen Flint, Saginaw, Jackson, Lansing and Kalamazoo August 2 with vaudeville. The circuit's houses at Battle Creek and Bay City start August 9. Only staff change has been J. H. Hughes of Atlanta replacing Paul Schroeder as manager at Battle Creek.

Temporary Chicago Headquarters
LEW CANTOR OFFICE
[illegible] Consumers Bldg.

TOMMY'S TATTLES

By THOMAS J. GRAY.

There is some consolation if the Shamrock wins the cup—all the popular songs about the race will be sung on the other side of the ocean.

The cup races this year have been noted for the lack of gags concerning the contest. Guess Sir Thomas has been over so often that the boys ran out of them.

If America loses the trophy, we can think of a tea manufacturer who might challenge for it—but think of all the makers of those "Olas" and "Orange Drinks" who might take a fling at it.

Henry Ford might try it. Think of a Flivver first crossing the ocean under its own sails. Would a rough wave knock off all the nuts and bolts?

Consolation Conversation.

"Well, that show should make a lot of money on the road."

"My wife's singing voice may not be so good, but she's dancing better than ever."

"Your act didn't appeal to the audience so much—but the costumes are beautiful."

"If we were in town two weeks sooner we'd have had their route."

"Sure it's four shows a day—you're in the theatre all the time, but then, dearie, we've seen everything."

Movies with snow storm scenes should be very popular for summer theatres—though many movies without snow storm scenes are received coldly enough.

The wages of the railroad workers have been again increased. This will not add to the popularity of that old boy known as "Big Jumps."

Calls.

"The Girls from the Ice House" will please report at the Mosquito Hall for rehearsal. Principals are requested to furnish their own tooth brushes. We furnish everything else except shoes, stockings and costumes. "Ginsburg's Turnips" will rehearse at Pier Six. Need six or seven more chorus girls who can swim.

"The Hippsie Pippsie Maids" start rehearsals on the roof of the Spearmint theatre. Need wardrobe woman who can play traps in a Jazz band. Knowledge of music unnecessary.

"The Lotta Money Burlesquers" have called off their tour for the season—as the people in the company demanded 22 weeks' back salary due from last season, before starting rehearsals for this season.

It's nearly time for the articles telling the public what a great season next season is going to be in show business.

In the summer time the shows come in and go out so fast it's hard for press agents to keep up with them.

Of all the theatrical unions, the chorus girls' union seems to have kept its form the best—as far as the naked eye can see.

Broadway is full of signs announcing movies only appearing in towns that never heard of Broadway.

Old advance men remember the time they could pay their hotel bills with passes for the show they were "head of," now they have a hard time finding a hotel that has room enough in it to take their money.

For a few years New York was full of soldiers going and coming from war. Managers now know that "Peace is Hell."

The new season will soon be here—so will the Christmas holidays.

NEW INCORPORATIONS.

Venice Art Film Corp., Manhattan, $10,000. O. R. Leeney, R. Demaria, J. F. Pisciotta, 1,466 77th St., Brooklyn.

Croton Beach Incorporation, Ossining; an amusement park at Croton Point, $10,000. Leon J. Quick, Croton; Philip Sametag, Ossining; W. Taylor Wilson, Mt. Kisco.

Mary Savage Pictures Corp., Manhattan, $100,000. A. J. Levy, J. and G. C. Roth, 645 West 164th St.

Columbia Coaster Co., Manhattan, $100,000. G. A. Grounds, N. Bayley, A. Jarvis, St. George Hotel, Brooklyn.

Don't Tell, Manhattan; amusement resort, $30,000. W. and W. Morris, Jr., and A. Lastfogel, 1,493 Broadway.

N'Gimoh Publishing Co., Manhattan, give concerts, publishing and motion pictures, $50,000. H. Golub, H. Slutsker, F. Feldman, 148 East 115th St.

Gorham Photoplays, Manhattan, $25,000. P. E. Meyer, R. Schodsky, F. Freeman, 616 Eastern Parkway, Brooklyn, N. Y.

Economy Film Corp., Manhattan, $5,000; M. and J. Hoffman, P. G. Esparrach, 142 East 16th street.

Dissolutions.

Victor M. Kramer, Manhattan.

MARRIAGES.

Announcement was made early this week of the forthcoming marriage Thursday evening at St. Paul's Protestant Episcopal Church of Ethel Loree, a member of the old-fashioned "Florodora" sextet, to Major Harry B. Clark, of the 36th Infantry, who is detailed to special government work in New York.

Marion (Slivers) Dunn in Boston July 15 to Al Curtis. Mrs. Curtis was of Maude and Marion Dunn.

BIRTHS.

Mr. and Mrs. Percy Athos at the Norwegian Hospital, New York, June 29, daughter.

Van and Corbett are playing two houses this week—Palace, New York, and Orpheum, Brooklyn, having been directly booked for each without substituting.

NEW ACTS.

Clinton and Rooney next season will probably be Clinton and the Rooney Sisters, with Julia (Mrs. Clinton), and Josie Rooney, who recently returned from England. Some years ago Julia and Josie played as the Rooney Sisters.

Coral Melnotte and Dixie Norton, reunited. The girls were partners a couple of seasons ago.

Emma Francis and Harold Kennedy, two-act (Bill Woolfenden).

"Shoe Shop," comedy, by Leon De Costa, staged by Earl Lindsay, with Foley and La Tour and George Dawson. Cast also includes Miss Genere, Valle and Hill and Rooney and Sanker.

Fletcher Norton and Violet Horner, "Inspiration," by Arthur Behim, produced by Maude Earle.

Cy Compton, now with the B. and B.-Ringling show, new rough-riding act for vaudeville next season, with twelve people and fourteen horses. (W. L. Lykens.)

George and Lillian Mitchell, two-act.

"Serving Two Masters," comedy-dramatic sketch, by Ben Barnett, produced by Irwin Rosen.

Jack Gobrecht and Harry Bixby, blackface (Pete Mack).

Boothby and Everdeen, new act by Evelyn Blanchard (John C. Peebles).

Elizabeth Solti with three musicians—two men and a girl—in musical specialty, with dancing.

Jack Dunham (Dunham and Edwards) and Andy Williams (Alvin and Williams).

Rose Doner, 16, is stage debutting in the new act her sister, Kitty, is appearing in. The Doners (Kitty, Ted and Rose) are children of Joe and Nellie Doner.

IN AND OUT.

Harry Hines withdrew from "Silks and Satins" after the opening performance. It was by mutual agreement, Hines feeling that he couldn't do himself justice.

SPORTS

In the old days a famed ball player was not called "a drawing card." That's a new one in field athletics for the sporting writers to grow wise to, though the baseball managements always knew it. Christy Mathewson in his day was a big card at the gate, always worth away above the salary paid him. Ty Cobb was another for years, and Tris Speaker to a lesser extent. Outside of the present rage for Babe Ruth, perhaps the ball field's best box office attraction for years was Hans Wagner of Pittsburgh. But the attendance was not so terrific as has followed Ruth's this season's career. Just what Ruth would have done for the gate at Boston if Frazee had kept him there is problematical. He would have hit just the same, though, and proven as big a draw on the road; also in New York when playing here. The chances are in his favor for a continuous high rate in Beantown if left there, so the sure thing sale by Frazee of Ruth at $125,000 doesn't look as big now as it did when coming off in the winter time. But at that Frazee clinched the money and the Yanks took the gamble. If they (ballplayers) had figured years ago what they were worth to the box office as stage celebrities do and have done, the ballplayers' salaries long ere this would have jumped up and remained up, the stars getting big money continuously and sending the minor players' pay roll up a bit all the time. When $10,000 was paid years ago for Mike Kelly, also of Boston, the record price in a sale of players up to that time, it was heralded throughout the land. That $10,000 was cheap publicity then, though then they didn't calculate that way. Baseball is pretty well tied up managerially, as against the players. Just what Ruth may do next season if he doesn't get his figure may be unknown to him, but on his present rep. he could organize his own club, play the coast over the winter and local nines next season, with the chances he could triple in net profit for himself any salary a major league team would offer him. They won't offer him too much, in fear of setting a precedent, but as a diamond star he seems now to be he entire American League. Ruth was worth everything that went with him just to make New York forget "The Giants."

At Prospect Park, Brooklyn, July 16, the N. V. A.'s won the game with I. A. T. S. E. Local No. 4 by the score of 25 to 6. Schenk pitched, holding the stage hands to six hits and struck out 12 men in eight innings.

N. V. A.	AB	R	H	E
Mary, cf. 3b. p	7	3	3	1
Schenk, p. 2b	[illegible]	[illegible]	[illegible]	[illegible]
Armstrong, 3b	[illegible]	[illegible]	[illegible]	[illegible]
[illegible], cf.	[illegible]	[illegible]	[illegible]	[illegible]
Herndon, 1b	[illegible]	[illegible]	[illegible]	[illegible]
Markey, 2b	[illegible]	[illegible]	[illegible]	[illegible]
Van, c	[illegible]	[illegible]	[illegible]	[illegible]
Lovell, ss	[illegible]	[illegible]	[illegible]	[illegible]
Goldsmith, rf	[illegible]	[illegible]	[illegible]	[illegible]
George, lf	[illegible]	[illegible]	[illegible]	[illegible]
Totals	51	25	26	[illegible]

I. A. T. S. E.	AB	R	H	E
Mortier, 2b	[illegible]	[illegible]	[illegible]	[illegible]
Rotsley, 1b	[illegible]	[illegible]	[illegible]	[illegible]
Smith, ss	[illegible]	[illegible]	[illegible]	[illegible]
Malone, cf. p	[illegible]	[illegible]	[illegible]	[illegible]
Scott, 3b	[illegible]	[illegible]	[illegible]	[illegible]
Margoulis, lf	[illegible]	[illegible]	[illegible]	[illegible]
Gordon, rf	[illegible]	[illegible]	[illegible]	[illegible]
Johnson, c	[illegible]	[illegible]	[illegible]	[illegible]
Trainer, p	[illegible]	[illegible]	[illegible]	[illegible]
Totals	36	6	6	7

Two-base hits—Armstrong 2, Mary, Herndon, [illegible], Goldsmith, Rotsley, Malone. Sacrifice hit—Margoulis. Stolen bases—N. V. A., 4. Left on bases—N. V. A., 4; Stage Hands, 5. Struck out—By Schenk 12, by Mary 1, by Trainer, 6. Bases on balls—Off Schenk, 1; off Trainer, 2; off Malone, 2. Wild pitches—Schenk and Trainer. Number innings pitched—by Schenk, 8, by Mary, 1, by Trainer, 7, by Malone, 2. Umpires—[illegible] and Nelson.

The passing of Madison Square Garden to Tex Rickard on a ten-year lease has the sports guessing, especially since Tex but recently resigned as matchmaker of the International Sporting Club. With the boxing commission named and New York ready to stage fifteen-round bouts to a decision, the International has no home ready, and Rickard has the best place for boxing in the metropolis. The reported rental of $300,000 per year is said to be "all wrong," although the sum guaranteed the New York Life is healthy enough. There is some speculation whether or not the Rickard deal was not a shrewd move, one which will permit the Garden's offer to the International, and Tex again appointed matchmaker for the club. However, with John Ringling figuring as a silent partner of Rickard's, the latter may hold the Garden for himself. He has put over the biggest pugilistic affairs in America within the last ten years, and he no doubt figures the Garden as the ideal spot for the future Dempsey-Carpentier bout. If Tex grabs that mill, C. B. Cochran will not figure in it, for the English manager and the circus king are said to be anything but friends. Therefore, if Cochran has the French champ. under his option until December, the Dempsey-Carpentier battle will have to be later than that. It is said now that Ringling was interested with Rickard in the Dempsey-Willard bout at Toledo.

Boxing stages a come back in Albany when bouts will be put on at Chadwick park. This will be the first boxing show in Albany since Governor Whitman repealed the Malone law following the accidental death of George McDonald, an Albany boy, in a contest at German Hall during the season of 1917-1918. Johnny Martin of New York boxes Young Maxwell of Albany in the feature bout. The Allied Welfare Amusement Company, a New York corporation, is staging the show. Harry Stout of Milwaukee will referee.

Johnny Dundee is turning actor. Jimmy Hussey picked him for "Tattle Tales." After Dundee's fight the end of the month with Eddie Fitzsimmons, Dundee will stick to the stage for a while with Hussey. Monday afternoon at the Bijou a dress rehearsal was given for the newspaper men to watch Dundee act. Garrett Cupp, doing publicity for the show, put that one over.

The Nat Nazarro team, made up of himself and the members of the Atlantic Fleet Jazz Band, that is in the Nazarro turn, beat the nine of Shea's at Buffalo, 17-6. Young Nat, with three men on bases, baberuthed the ball into the Erie Canal.

Fight followers are looking forward to another bout between Benny Leonard and Johnny Dundee at Madison Square Garden early in September. Tex Rickard will then be in sole control of the Garden. It is to become a fight club, but will hold other events, including the circus.

Leonard is at present vacationing having landed in New York following his sensational knockout victory over Charlie White, July 5. White was his only rival for the crown, with the exception of the Scotch Wop.

White had fought 145 battles and at Benton Harbor was the first time he had ever been knocked off his feet.

The coming Fulton-Wills fight in Jersey should do a great deal toward clarifying the heavyweight situation in things pugilistic. Wills is regarded as one of the best heavies developed in years and has been religiously side-tracked by Dempsey via the color line. Fulton since placing himself under the managerial wing of Tom O'Rourke has been going great guns and is right in line for another crack at the title. If he decisively defeats Wills the public will demand that Fulton be given the opportunity. Many close students of boxing think Fulton is the only man in the world who would have an even chance of defeating the present champion. Fulton has every natural advantage. His one setback was at the hands of Dempsey, and this bout should be thrown out. Fulton afterwards was foolish enough to confess the bout was supposed to be faked, and accused Dempsey of double-crossing him. It nearly resulted in Fulton being barred from boxing. Since then he has kept quiet and sawed wood. In England they thought so much of Fulton after seeing him flatten one of their second-raters that O'Rourke offered to let Fulton box Beckett and any other heavy in the same ring on the same night and wanted to bet $10,000 on a double knockout inside of ten rounds. The English sporting writers tried to ridicule O'Rourke's offer, but the answer was that Fulton had to sail for home, as he couldn't get any of the European heavies into a ring with him. The bout with Wills will be Fulton's last chance to convince that he is really of championship calibre.

A party of Putnam building youths on their way to Long Beach saw the flying machine midway on the Merrick road, where rides by the dollars per may be had. After agreeing each one of the quartet could take the dips and rolls at $10 per, the party went after it, one by one. Again back to land they conferred with each other over the flights. All agreed it was great excepting Bob O'Donnell. "Nothing great about it to me," said Bob. "I was scared to death up there. That guy dipped, then looked at me and laughed. If you ever see me up in the air again send for the keepers."

Tom Smith and other professionals had a flying spree around Freeport the other day. Major Osher, known as "The Jazz Flyer," invited a party of his professional friends to take the air from Hazel Hurst Field. Other flyers at the field volunteered and four started with their machines. Roland Rohlf (holding the altitude record of 34,610 feet) flew north in a three-seater with Mr. and Mrs. Smith as passengers; the Major went southward with Laura Kelly and Elinor Smith (Tom Smith's daughter); Col. McCullogh, world war ace, flew east with Mr. and Mrs. Harry Sullivan, and Pilot Jones took Belle Meyers west in a monoplane.

The House of David baseball team, which has a list of wins as long as Sergeant York's army career, were defeated by Heinie Zimmerman's Bronx Giants at the new Bronx Oval, 167th street and Westchester avenue, last Saturday and Sunday afternoons, by a score of 3 to 2 and 5 to 4, respectively. The bearded nine played excellent ball in both games, making the Giants of Westchester go 12 innings Saturday and just about managing to forge ahead of them Sunday with the aid of a ninth inning rally. "Home Run" Tally (commonly called the bearded "Babe" Ruth of Benton Harbor) is surely living up to his reputation, hitting like a house afire and being walked with men on bases. The first baseman, who has been working out at the Polo Grounds all this week with the New York Yankees, can grab them anywhere and appears to be the center of interest throughout the games. Next Saturday Zimmerman's bunch will tackle the Davids again in the last game and it should be a corker, for the hair growers are playing fast teams throughout New Jersey on off days this week.

For Quick Results
LEW CANTOR OFFICE
Irving Yates, Mgr.
1493 Broadway

OBITUARY

Charles E. Fitz.

Charles E. Fitz passed away at St. Agnes' Hospital, Philadelphia, July 10 of pneumonia.

He was for very many years identified with comic opera and musical comedy. First appeared with Lillian Russell, with whom he remained a number of years. Among her productions that he played in were "The American Beauty" and "The Wedding Day." Later he was in a number of the Sire productions at the New York Theatre and the Casino, including "The Man in the Moon," "The Kings' Carnival" and "The Casino Girl." He also spent several seasons with "The Strollers."

He joined Grace Van Studdeford in "Red Feather," and remained a number of seasons with that production, during part of which time he acted as stage manager. In this capacity he was later with "The Three Twins" for a number of seasons. Then with Hyams and McIntyre in "The Girl of My Dreams," with Kitty Gordon in "The Enchantress," and with Fritzi Scheff.

A physical breakdown sent him to a sanitarium for tuberculosis, from which he was discharged in 1918, at which time he went into war service on a U. S. transport. Because of his health he remained in sea service from then up to the time of his death.

He leaves a sister and four brothers, all non-professional.

IN LOVING MEMORY
OF
CARRIE McMANUS
My Friend and Pal Who Passed Away
JULY 27th, 1919.
May Her Soul Rest in Peace
PAUL RAHN

NERA ROSE.

Nera Rose, aged 60, died July 16 at Bellevue Hospital. The burial took place under the auspices of the Actors' Fund July 20, the interment being in Evergreen Cemetery in the Fund plot. Her family name was Mrs. Zelia Marion. She was a widow, and for the last two years had resided at 263 West 20th street. The last stage appearance of the deceased was about five years ago. She was famous in stock and also had appeared in companies supporting Lillian Russell, Jefferson de Angelis, Della Fox and many others.

MICHAEL JUDGE.

Michael Judge died July 15 after a brief illness at his home in West 57th street. He had been appearing in vaudeville for a number of years in sketches. He is survived by a wife, Cherry Judge, a dancer at the Hippodrome, and four children.

EDWARD LEONARD.

Edward Leonard, treasurer of the Olympic, Chicago, died in that city following an operation for appendicitis. The deceased was formerly manager of the Studebaker, Chicago. He was married. No children.

Harrison Garrett.

Harrison Garrett died in Bellevue Hospital, New York, July 15. Death was due to an overdose of veronal. The drug was taken by Mr. Garrett the Monday previously to quiet his nerves, following a breakdown. He was a featured member of the cast of "The Man Hunt," a William B. Friedlander production, and was stricken during a performance at the Colonial, July 5. Mr. Garrett was thirty years of age, and was a graduate of Cornell College. His breakdown was the result of having been gassed during the war. He was a corporal in the United States Army, and saw extended service in the trenches. A wife and one child survive.

WILLIAM R. DU PONT
Husband of Josephine Du Pont
known to the profession as
JOSEPHINE KURRIER
Passed on June 24, 1920, 9 P. M.
at his home, 339 McLean Avenue
Highland Park, Detroit, Mich.

The mother of Sam Shannon died at her home in New York January 12. She was 73 years of age.

Bernard Halperin, the 17-year-old and youngest brother of the Halperin family, died July 14. The deceased was not in theatricals.

Tony O'Sullivan.

The many friends of Tony O'Sullivan will be grieved to learn that he passed away very suddenly on July 4, at his residence, 1271 Morris Ave., New York City.

For the past few years Tony has been connected with the motion pictures, with the Biograph in its early days and of late years as studio manager for Mack Sennett at Los Angeles.

He leaves his widow, Ida Cavanagh O'Sullivan.

James H. J. Scullion.

James H. J. Scullion died July 14 after an illness of some time. Born in New York City, the deceased was treasurer of Wallack's for 43 years and president of the Treasurers' Club of America for 25 years. A widow, son and daughter survive.

ARTISTS' FORUM

Omaha, July 14.

Editor Variety:

I want to deny a story going round. A man in Omaha claims to be my uncle, bearing the same name, and begs acts for money.

I am playing Omaha now and the uncle did not show up.

I have only two uncles, Leverus and Sebablus. Both are in Sweden.

Sylvester Scheffer.

St. Louis, July 17, 1920.

Editor Variety:

In Variety of July 9, under the heading "Bitter warfare may result from musicians' strike," (page 29) my name appears in a list of acts rushed in to fill the larger houses, etc., week of July 5.

This is an error. At that time (July 5) I was playing Fountain Ferry Park, Louisville, and have not since that date either been booked in the houses named or in Chicago at any house.

Jessie Miller.

NEWS OF THE MUSIC MEN

Owing to the fact a Philadelphia music publishing house has already issued a number entitled "Charms," Leo Feist changed the title of a number originally accepted under the "Charms" name to "Eyes of Blue." Eugene West, Joe Gold and Ben Selvin wrote it.

The music business is still very much under the weather with no signs of improvement looked for until the fall. To quote Perry Bradford, who celebrated this week with the cash sale of two copies of his song, "The Road's Rocky But We'll Find the Way."

Cal De Voll has written a new number in collaboration with Maceo Pinkard.

Lew Porter, songwriter, last with Jos. W. Stern & Co., is back on the street after an extended absence due to pneumonia.

Robert Le Page is making his headquarters over the summer in the New York office of the McKinley Music Co. Mr. Page formerly represented the McKinley house at Pittsburgh. Mr. Elwood is at present in charge of the firm's Pittsburgh interests. Mr. Hanse is the McKinley professional manager in New York.

NOTES

Elizabeth Jane McFarland (Jane Paul), has started an action in the Supreme Court against Joseph A. Susskind to recover $3,550 which she alleges is due her on a contract. Last November, she asserts, she was engaged by Susskind to take charge of the dancing facilities at the Blossom Heath Club, in Havana, from November 25, 1919, until April 1, 1920 at $50 weekly. She says she expended $200 for transportation to Cuba, $350 for hotel expenses and $2,000 for wardrobe, but that Susskind failed to carry out his part of the contract.

Nat Dorfman, who covered the actors' strike for the American, and who has been recently acting as publicity representative for the Zion Film Co., which produced "Broken Barriers," is engaged to marry Miss Belle Bloomfield, a Lynn, Mass., society girl. Dorfman at present is writing "Laughs at the Keith Theatres" for the Sunday American.

St. Aloysius Church, Great Neck, L. I., had a benefit performance Wednesday, arranged by Joseph Brian. Among those volunteering were G. P. Huntley, John Charles Thomas, Tom Lewis, Florence Moore, Lolita Robertson, Max Figman, Galway Herbert, Robert Ober, Robert Bentley, William Harrigan, Ernest Truex, John Sainpaulis with Mr. Brian in "In Mexico." Arthur Hurley acted as stage manager.

A vaudeville actor who is a father, has invented an ingenious device for the purpose of transporting the baby. It is a satchel Pullman, 30 inches long, 15 inches wide and 20 inches high. The satchel weighs only 22 ounces complete with a mattress, pillow, blanket and so on. It is made of heavy wire and there is a rubber cover for rainy days.

Sammy Lee is to stage the dances for "Little Miss Charity" which Richard Herndon and Eddie Clarke are producing. The piece is due at the Belmont late in August. Lee is also putting on Jean Bedini's "Twinkle Toes."

Max Gordon and Jack Curtis returned to New York from abroad Saturday. They had been away five weeks.

Frank Wirth will sail next month for an extended European trip which will take him to England, Scandinavia, France, Germany and Belgium. He is seeking circus material, since the big tops next season are due for many changes in complement. During the war and even after it few Continental acts came here, and what influx there is in sight will be held off until next season. Wirth will also place some American turns for European booking. He will be joined in Paris by Paul Schultze, one of the best known of the Continental agents.

IN LONDON

By IVAN P. CORE.

London, July 14.

Joseph Harker is busy on the scenery for the Oscar Asche production of "Mecca." This probably means that the autumn may see the end of "Chu Chin Chow's" wonderful run.

Dorothy Hanson, the South american actress who made her London debut in the Scala production of "The Yellow Cockade," is to be an actress manager. She will shortly produce a new romantic play in the West End, but not at the Scala.

It is announced that when "Irene" goes on tour the chorus will be recruited from shop girls.

C. B. Cochran between now and early autumn will stage several productions in the West End. One will be "Cherry," a musical coster play, by Edward Knoblock, with music by Melville Gideon. Another will be a French farce tentatively called "The Lady and the Dancer." Then there will be the new Pavilion revue, "London, Paris and New York," with book by Arthur Wimperis and music by Herman Darewski.

As predicted, "The Yellow Cockade" has registered yet another failure for the Scala. Long before this is read the crude collection of old melodramatic possibilities linked together by the long arm of coincidence will have ceased to be.

After a short absence Mary Nash is back again in the cast of "The Man Who Came Back" at the Oxford. This "dope" play continues to defy the weather and the "slump," both of which are with us with a vengeance.

Chocolates still occupy the managerial mind and members of Parliament are having little rest. Apart from deputations from managerial bodies, theatrical, kinematographic and vaudeville, a barge proceeds down the Thames every tea time and a band regales the members on the terrace at Westminster with the strains of "Mr. Chocolate Pussyfoot." It is a ditty apparently written for the occasion.

What happens to all the shows, musical and dramatic, which are produced in the provinces prior to London? One of the big touring firms, MacDonald & Young, will send out no less than 15 road productions of West End successes for the autumn. These include two of "The Maid of the Mountains." "The Bird of Paradise," "Peg o' My Heart," "Daddy Long Legs," "Fair and Warmer" and "The Lilac Domino" will be among the others.

Sir Charles Matthews, the eminent lawyer and long the Public Prosecutor, who has just died, was the son of an American actor named Davenport. After the death of his father his mother married the famous comedian, Charles Matthews, who had just lost his first wife, Mme. Vestris, and was playing in America. The comedian brought up the fatherless boy as his own and had him educated for the law, probably little thinking that he would one day occupy one of the foremost positions in the British legal world.

Dorothy Dix, who made a big success in "A Bird of Paradise" at the Lyric, will shortly make her American debut.

The Adelphi and Gaiety having passed into the hands of the all-acquiring Grossmith & Laurillard, will be controlled by them from August on. The traditions of the house will be respected and it is more than likely that George Grossmith will appear in the next Gaiety production.

Since the production night at the Alhambra "Johnny Jones," or, to give the revue its full, ponderous title, "Johnny Jones and His Sister Sue, the Adventures of a Naughty Boy," has undergone several changes and is much livelier in consequence. The book is still nothing to get enthusiastic about and George Robey might have songs more suited to his peculiar genius.

George Nash had an enthusiastic reception at the Lyric when he appeared in his original part in "East is West," not only from the American section of the audience, very much in evidence, but from the British. Frank Petley, an English actor who has got there by sheer good work and who was for long a member of the Conquest stock company at the Surrey, shared the male honors of the evening with Iris Hoey, although like no Chinese girl ever seen, also made a big success, and the whole production went with a swing.

The Arthur Gibbons Theatre production of "Tarzan of the Apes" is going to call for a small menagerie, and to house it the Alhambra, Lyceum and Drury Lane are all spoken of, but, owing to the future arrangements of these three huge theatres, there seems little likelihood of them permitting private enterprise to step in at a season and for a run that would make such a production the financial success it must be. Artists seem to be somewhat of a difficulty, although the she ape will probably be played by Edward Sillward, the dog in many revivals of "Peter Pan," or by Arthur Conquest, one of the survivors of the famous troupe of pantomimists.

The Illustrated London News is about to follow the example of the Parisian L'Illustration in publishing the text of successful plays. They will start with "A Grain of Mustard Seed," now running at the Ambassadors.

Owing to the illness of Ellis Jeffreys, the leading part in "The Young Person in Pink," which is still doing good business at the Queen's, is being played by Violet Vanbrugh.

Judging from the "day" bills of the outlying suburban halls, the one-act play or sketch seems to be coming into favor again. A few years ago their programme almost consisted of these items, dramatic sketches doing for the "tops" and "bottoms," while a comedy dualogue filled the middle. Most of them were execrably played, but "well put on." In fact, scenery and supers were of much more importance than actors or authors.

In addition to the Beecham Opera Company, the Imperial Russian Ballet will be seen at Covent Garden opera house. The ballet will be under the direction of Serge Diaghileff.

Among all the bigger actors playing in town, Lyn Harding stands alone in speaking a word for his humbler comrade who day after day tramps the weary round only to be perpetually told "nothing doing." "The unhappiest feature of the slump," says Mr. Harding, "is the distress that is only too apparent in the profession." Then he gets very near the truth of so many experienced "mummers" being "out." "A great many men have come in from the army," he continues, "because military service has given them a fine presence." He might have gone further and said that gratuities had given many fine clothes, and a certain type of manager, by no means the struggling provincial one, has found it easy to fill his chorus and small parts from these at much less than the genuine player would accept.

Should the Ministry of Transport still insist upon abolishing the railway concessions, certain managers are preparing still further to reduce salaries so as to cover themselves against the increased traveling demands.

The Actors' Association authorities report that a large number of members are out of benefit and that there are many who have not renewed their membership for 1920. It can scarcely be wondered at. Little more than a year ago the professional rendezvous were red-hot with enthusiasts. This and that was going to be done, managers were going to be made to toe the line and the "profession" over here was going to resemble Utopia. As a matter of fact, very little has been done for the good of what we may call the working player. He still walks St. Martin's Lane and Leicester workless, and when he gets work the manager has him just where he wants him. The A. A. is full of good intentioned people. It holds London meetings in theatres lent by the managers; it passes resolutions, speeches are made, many new members are enrolled weekly, and there it stops. It has even forgotten the burst of labor enthusiasm which made it call itself "The Actors' Union."

Nelson Keys, Mistinguet a favorite Parisian actress, Leonora Hughes and Maurice, ballroom dancers who have sprung to fame and the Pavilion via the West End restaurants and smart supper clubs, as well as Albert Brun, are all engaged for the new Pavilion revue.

After all, George Graves will not be seen in "Oh, Julie!" at the Shaftesbury, his place having been taken up by Dave Burnaby.

Drury Lane's production of Robert Hichen's "The Garden of Allah" is a magnificent one, in which Arthur Collins has surpassed himself in stagecraft and obtained triumphs ahead of those for which the theatre is famous. Madge Titheradge, Basil Gill and Godfrey Tearle achieve great personal triumphs, the latter giving a performance which in its power and truthfulness is far better than anything we have ever seen him do. The scenic triumph is the sand storm.

"Oh, Julie!" which has followed "The Whopper" at the Shaftesbury, proves that Ethel Levey is more than a revue star. She is a great artiste, and will probably pull all London to what is by no means a wildly exciting show, although many of the numbers are catchy and the music is good. It is Ethel Levey (whether she be playing, singing or dancing) as the audacious Russian dancer to whom it owes its success.

The danger of trusting to a London first-night audience is a well-known one, and time after time we have plays received with enthusiasm that wither and die after an almost incredibly short run. While others, received with derision, live and prosper exceedingly. Such audiences are invariably taken from a public of their own—artists, writers, politicians, the fringe of "high society," who are often the guests of the management, while the rest is largely composed of hero-worshippers. It is the second and third nights that tell, when the excitement is over and the play is settling down.

Among the plays received on production with enthusiasm "Tiger, Tiger," boomed for months and eagerly awaited, has failed to come up to the expectations of its sponsors and will shortly be seen for the last time. Arthur Bourchier will follow it at the Strand with an adaptation of A. E. W. Mason's "At the Villa Rose," in which he and Kyrle Bellew will play the leading parts.

Carlton Mann, the Adelphi manager, and Norman Macowan are responsible for the adaptation of "The Blue Lagoon." The play will be produced by Basil Dean in the autumn, and is said to be "freely" adapted from De Vere Stacpoole's novel. Considering some of the episodes in the book freedom in adaptation is somewhat necessary.

J. B. Fagan, who is withdrawing "Madame Sand" from the Duke of York's (even the spectacle of Mrs. Pat Campbell smoking real fat cigars and betrousered having failed to draw the metropolis) is negotiating for two other West End theatres at which to produce the Irish Play, "The White-Headed Boy," and "The Merry Wives of Windsor." At the moment of writing four West End theatres are empty—the Scala, Kingsway, Little and Aldwych.

With his now established right to the one time privilege of women, to change his mind from day to day, we never quite know what announcement will follow the managerial statement of today. Having strenuously denied that the Winter Gardens would be used for a picture season, Messrs. Grossmith and Laurillard now announce that the theatre may be used for a "short season of particularly ambitious pictures." There is more than a likelihood that the picture chosen will be the anti-Bolsh one which a company of British and American artists have just made in Russia. Edna Flugrath is the leading lady and Harold Shaw the producer.

Among the plays George McLellan has ready for London consumption are "Up in Mabel's Room," "Parlor, Bedroom and Bath," "Mary's Ankle," "The Girl in the Limousine" and "The Kiss Burglar." Some of the titles are sufficient to woo the "bloods," both young and old, from their allegiance to the Pavilion, the Hippodrome and the Palace.

Another link with the past has gone the way of all flesh. John Read, for many years chairman at Collins' Music Hall at Islington Green died, aged 81. In addition to his duties of keeping the somewhat unruly "family resort" in order he was an excellent comedian of the robust order and the author of several hundred popular songs.

Many dramas—good, bad and indifferent—have been written round the life of that ill-fated royal beauty, Mary, Queen of Scots. Yet another will shortly see the light. It is entitled "Bothwell." Fred Terry will appear in the name part with Julia Neilson as the Queen. Although apparently scheduled for provincial production, we hope London may have the privilege of seeing the play. The Terrys have been away too long.

IDEAL VAUDEVILLE?

Readers Asked to Submit Opinion.

What is an ideal vaudeville bill? Letters should be addressed to Ideal Bill Editor, 154 West 46th street.

Bills will be printed as nearly as possible in the order received. Programs should be selected with the following points in mind: Eight or nine big-time acts, from acts now playing or having within a year played vaudeville, practical playing, in running order, reasonable financial limitations and variety.

Wednesday, Aug. 26, this contest will terminate. The eight or nine acts receiving the most selections will be named as the winners, and the prize program will be known as Variety's Ideal Vaudeville Bill.

Selections will be printed in the order received until Aug. 26, and as many as practicable until the contest closes. As most of the selections are being submitted by lay readers the final selections will represent the preference of the vaudeville patrons from all parts of the country.

By Wm. Hubing:

Enos Frazere
Val and Ernie Stanton
Franklyn Ardell Co.
Sylvia Clark
Clark and Bergman
Intermission
Bertram and Saxton
Rooney and Bent Revue
Four Bards

Mr. Hubing figures this bill to cost about $5,000. It is a happy selection and should play smoothly. Plenty of comedy and variety. One of the acts has dissolved, but when last appearing in vaudeville were a team.

By Boyd Evans:

Ruth Bud
Joe Cook
George Kelly and Co.
Williams and Wolfus
Four Marx Bros.
Intermission
Ben Bernie
Wm. Seabury's "Frivolities"
Belle Baker
Captain Betts' Seals

Overboard as to cost. Qualify otherwise.

Submitted by Irving Singer.

Apollo Trio
Bernard and Duffy
Bert Errol
Lee Kids
Intermission
Wright and Dietrich
Bentley-Sawyer Revue
Venita Gould
G. N. Brown and Co.

The No. 2 act is mis-spotted. The rest of the bill seems O. K.

By Moe M. Freud:

"Artistic Treat"
Tuck and Claire
Kingsley Benedict Co.
Kergan and Edwards
Intermission
Harry Breen
Cunningham and Clements
Victor Moore and Co.
Davis and Pelle

Enos Frazere
Julia Curtis
Owen McGiveney
Sylvia Clark
Intermission
Ben Bernie
Creole Fashion Plate
Belle Baker
Jewell's Mannikins

Both are good selections from a variety standpoint. The first bill is the more reasonable from a cost standpoint.

By Vickie Hess:

Al and Emma Fra Bell
Bernard and Duffy
Harriet Rempel Co.
Dickinson and Deagon
Intermission
Ryan and Broderick
Brendel and Burt
Ruth Roy
Bostock's Riding School

Qualifies from a comedy standpoint but isn't properly laid out. Needs headliner.

By Joseph Rose:

Fred Allen
Dotson
Gallagher and Rolley
Keane Sisters
Valeska Suratt
Intermission
Green and Blyer
Juliet
Ted Lewis and Jazz Band

This one looks very costly, but is a pip nevertheless. It could stand a little comedy, but would be a great bill anywhere.

BEAT BARBERS BUT NOT THESE BABIES

Con Writes Chick About Mooney's Wrigglers.

Akron, July 21.

Dear Chick:

I see where their trying to make rules to keep the pichers from passin a guy like Ruth when he comes up to hit. Well they ought to have seen an exhibition game we played here last Sunday with the House of David Band and the rule makers would have something to think about.

We haven't been drawin at home for some time. Most any day the spectators could all sit on the bench with the ball club without crowdin. The directors started riding me about it so I booked the leaders of the barber league for an exhibition game and it certainly done the trick.

We had about 6,000 people in the park when the bearded ball gamers appeared to play. They have a pitcher name Mooney who could make the big show if he would stand for a close shave but he wont. Kid Gleason tried to sign him up for the Sox but quit after Mooney told him he wouldn't remove the alfalfa. The Kid was afraid they'd ride him out of the big league.

He shouldn't have worried for whiskers and all this bird has sure got lots of stuff. He had us beat two to one in the eighth inning when one of my outfielders who had been beatin all the air out of the lot got a hold of one and apparently rode it over the center field fence. From where I sat on the bench it looked like the ball just cleared the fence. I figured a won ball game for we had a man on at the time.

The centre fielder ran out to the foot of the fence and after foolin around bent over, straightened up and threw a ball in, holding my egg on third base. I hollered murder and swore to the umps that the guy pulled the extra ball out of his beard but the latter was all mixed up on the play and let them get away with it.

They finally beat us two to one and what a razzin the local fans gave us. The papers come out and said we ought to let all our beards grow and maybe we could win a game, etc. You know how them hick sportin writers rub it in when a club is goin bad.

I wired Stallings for an infielder to help me out and he sent me a bird that I think he picked up in the Winter Garden. This gibboney couldn't play without he was manicured and if he wasn't shaved he wouldn't think of getting into a uniform. His first name is Cuthbert and I am going to send him out to the slaughter tomorrow and may the curse of the seven daughters be on him if he don't come through.

I have been trying out local talent to please the directors and by the looks of things if we don't get some ball players we will be so far last by September that they'll think we're leading in some other league.

Of all the mock oranges a man ever had handed to him to win ball games with I have the prize collection. Some of them don't know right field from left. Last week one of my ostriches had three balls and nothin on him up at the plate and as they hit with any count at all, I yelled, "Make him pitch now, use your head." The next ball was a fast one right at his bean and he never moved. It knocked him for a goal. When he come to I asked him if he had been suddenly struck blind or what was the idea of lettin a guy bean him and he squawked: "Well, didn't you tell me to use my bean?"

That's what I'm up against. But as I have said often before it's better than drivin a truck and I'll be up there or die tryin.

Your pal,

Con.

The new house at Astoria, L. I., opens Sept. 1 with five acts supplied by Fally Markus.

Charlie Fitzpatrick (Fitzpatrick & O'Donnell) is on a vacation, his first in five years.

HARRY SHELDON REPORTED.

Chicago, July 21.

It is reported that Harry Sheldon is making plans for his re-entry into the booking field here. Mr. Sheldon conducted a dramatic agency in Chicago for very many years, leaving here to go into newspaper work at Des Moines, Ia., about a year ago. Journalism didn't seem to be his niche, particularly Des Moines. Sheldon left last week for a summer resort in Michigan, where he will spend a few days before proceeding to New York, to complete the details for his agency.

MAYBELLE SUES FOR OWN NAME

Modiste Would Restrain Rival from Using "Maybelle."

Chicago, July 21.

Maybelle Weil, manager of Mlle. Maybelle, Inc., has through her attorney, Benjamin H. Ehrlich, commenced proceedings against Lenore Bernstein to prohibit her using the name Maybelle Shop in connection with her modiste shop at 146 N. Clark street.

Mlle. Maybelle and Miss Bernstein were formerly in partnership at the Clark street address, but the former sold her interests to Miss Bernstein and opened a separate institution in the American Bond and Mortgage Building under the name of Mlle. Maybelle, Inc.

The suit is based on the fact that both concerns cater to the theatrical profession and that much of the business now going to Miss Bernstein's store rightfully belongs to Mlle. Maybelle, as many members of the profession are not aware that there are two separate institutions.

JACK KOHL SUES.

Chicago, July 21.

John P. Kohl, son of the late Charles E. Kohl of Kohl and Castle, has filed a bill in U. S. District Court against Caroline L. Kohl, his mother, individually and as administratrix of the Kohl estate, Charles E. Kohl 2d, Margaret E. Kohl and others for a new construction of his father's will.

The suit was filed last week through Attorneys Wetten, Mathews & Pegler.

Kohl is the youngest and only surviving son of the famous showman and the husband of Vinie Daly.

HARRY BAILEY MANAGING.

Chicago, July 21.

Harry Bailey arrived here Sunday to take over the management of the "Greenwich Village Follies." Saul Abrahams, who has been in charge, returned to New York to handle the new "Village Follies," which is due to open next month.

BARNUM SHOW DATE IN CHICAGO AUG. 12-22

Same Lakefront Lot Played on Last Year.

The Barnum show is set to play Aug. 12-22 inclusive on the same lakefront lot, Chicago, it occupied last year. The lot is in the neighborhood of the Congress Hotel well within the city, and circus people are wondering how the show people put it over this year.

Last season it was easily understood because part of the consideration of letting the show in was a large division of profits with funds for the relief of the soldiers and sailors. This year it is understood there is no such condition to the big tops coming into the city under canvas.

Probably because of this arrangement the Barnum management has given up its intention of going into Canada. Perhaps a study of the Dominion regulations covering amusement and other circus taxes had something to do with the decision. The Hagenbeck-Wallace show lost no unnecessary time in getting back into the good old U. S. A., where taxes are heavy enough, but not quite confiscatory.

COMING TO CHICAGO.

Chicago, July 21.

Following is a list of the shows coming in to the Chicago theatres this fall, and the dates of openings:

"Apple Blossoms," Colonial, Aug. 15. "Transplanting Jean," with Arthur Byron and Martha Hedman, Powers, Aug. 2, following "Three Wise Fools," which closed there July 17. The La Salle will be dark until Sept. 6, when "Adam and Eva" comes in there.

The Illinois will only close its doors for two days; "Sweetheart Shop" is scheduled to close Aug. 14, and the house will open again with Ed. Wynn's Carnival. The Princess opens Aug. 25 with "A Man of the People." The Woods is already advertising "Buddies," due to open there August 2, with Donald Brian, Peggy Wood and Ralph Morgan.

"Wedding Bells" will be the fall attraction at the Cort, following "Mamma's Affair," which closes there July 31.

Burlesque Openings.

Chicago, July 21.

R. T. Beatty's show, "French Frolics," opens Aug. 2, at the Englewood.

I. M. Weingarten's show, "The Whirl of Mirth," is booked to open Aug. 30 at the Gayety, Kansas City.

Mercedes' Aide Ill.

Chicago July 21.

Mlle. Stantone, with Mercedes, was taken suddenly ill while at the Rialto last week and the act was forced to cancel the balance of the week as well as the following week.

She was sufficiently recovered to open Monday at Loew's, Detroit.

DENNEY SHOW CLOSES.

Chicago, July 21.

The Jack Denney stock show closed Saturday at the Orpheum, Peoria, Ill., with "The Deep Purple." The show did capacity business during the greater part of the eight-week run at Peoria.

After closing, the management of the house, Nathan and Greenberg, turned the theatre over to the performers Sunday night, allowing the actors to divide the night's proceeds among themselves.

Bobbie Robbins, leading woman, was transferred to Denney's other stock show at Danville, Ill.

ALL-NIGHT MOVIES IN CHICAGO SHUT

Unique Institution Is Ordered by Police to "Lid" at 1.

Chicago, July 21.

One of Chicago's innovations and exclusive institutions, the all-night picture show, was relegated to the discard last week as a result of an order from Chief of Police Garrity's office to the effect that all places of amusement close at 1 a. m.

The loop picture shows which have been operating all night were notified Thursday that they fell under the ban and would be expected to close their doors at 1.

There are four of these houses in the loop that have been operating all-night shows for nearly five years, with the exception of the last year of the war, when an order was issued compelling them to close. After the armistice was signed the night workers in the loop from the newspaper offices, hotels and restaurants started a petition addressed to the chief asking for the restoration of their all-night permits. The petition received about 3,000 signatures, but the ban was put on without its having been presented to the chief.

The present order has the managers of these houses worried as they don't see a loophole through which it might be retracted.

HAYDEN FOLLOWS ROSE.

Chicago, July 21.

Because of an infection of his toe, Lee Rose (Rose and Moon) was unable to appear in his act at the Palace after Monday night's performance. Katherine Moon, his partner, did a single at the Tuesday matinee, and Tommy Hayden, of the Seven Honey Boy Minstrels, on the same bill, rehearsed Mr. Rose's part and went into the act with Miss Moon on the Tuesday night show, remaining in the act for the balance of the week.

MAJESTIC, CHICAGO.

Chicago, July 21.

A bill that read great in "Bills Next Week" failed to show up powerfully in "Vaudeville Reviews." Sylvester Schaffer tops. Schaffer did about a dozen acts—a dozen opening acts. His "trained" deer was not house-broke, and twice broke up the house. That killed the rest of Schaffer's specialties. He got scarcely anything until he took his post-curtain bow, when he got a fair ripple. Alan Stanley followed and did well, though not hitting the terrific pace he struck recently hereabouts in the smaller houses. The Majestic afternoon gang is a little hard for audience acts. But Stanley got heavy laughs throughout, suffering only in knocking applause. His straight man now appears somewhat ministerial in costume, which is not helpful. Some other character would aid him as a butt.

Sam Beck and Juanita Hown closed. It is a delicate act for the position and held surprisingly well. The singing, which is not the best work this sweetly disposed pair contributes, did not lose many. Harry Hines, billed as a "famous tramp," used a routine largely of published numbers, none of which impressed to any deep extent. He concluded with a medley of musical comedy hits, not welded together. He had only average luck. Kane, Kane and Melrose tripped gaily along except when they were tripping in their opening nonsense, a threesome that leads nowhere. Finished well.

Howard Langford and Ina Frederick took one of the hits of the program. Langford is a fast and subtle jester and Miss Frederick is an ideal support and a sugary looker. The act was naughty and so was the stuff, but it was silk in props and handling, and silk is rarely offensive. The women loved it. Bertram and Saxton, in second spot, yodeled and guitared to pretty fair results, with a duet of good high

(Continued on Page 10)

PUBLISHERS SUE CHICAGO HOUSES

Ruling Allows Royalties and Test Cases Start.

Chicago, July 21.

Several music publishers, members of the Music Publishers' Protective Association, have filed bills against various Chicago theatre managers to restrain them from using certain of the publishers' song numbers.

Shapiro-Bernstein have filed a bill against the Riverview Park Company to restrain them from using "Wonderful Pal."

T. B. Harms and Ahern have filed bills against A. G. Spencer, H. M. Smith and H. K. Kramer against the use of "Tulip Time."

M. Witmark & Sons have instituted proceedings against Joseph Hoppe, operating the Ideal, for the use of "Let the Rest of the World Go By," and against Paul Sittner, manager of Sittner's theatre, for the use of "Kiss Me Again."

The suits are based on a ruling obtained by the Music Publishers' Protective Association compelling theatres and all places of amusement charging admission to pay a royalty for the use of songs played in their theatres.

CHICAGO STOCK BOOKINGS.

Chicago, July 21.

During the last week the Johnstone Agency has placed Paul Johnson with Bobby Stone's "Hearts and Flowers" act; Ed. D. McMillan and wife with J. W. Cooper's stock at Portsmouth, O.; Carl Way, to do leads, and Cora King, for second business, with Harry North's stock company at Springfield, O.; Leila Hill, Marion Fink and Hugo Miller with Hawkins and Webb's new stock at Terre Haute, Ind.; Marjie Garrett and Bob Burton with Gifford Young's Players at Iron River, Mich.; and Bob King, juvenile, with LeCompt's musical show, "My Soldier Girl," which is at present in rehearsal preparatory to starting on a trip to the Coast. They have also placed Hugh Ettinger, Mr. and Mrs. A. G. Connihear, Dick Dickinson and Tom Ryan with repertoire shows.

CHICAGO NOTES.

Chicago, July 21.

Joe Worth, formerly of Powell and Worth, has taken a job as end man with the Seven Honey Boy Minstrels.

Dwight T. Pepple, of the Unity Vaudeville Agency, will produce the new Winter Garden Show, Minneapolis, opening Sept. 26.

Dewey and Rogers have had 100 feet of film made, with titles and acting, which they send a week in advance, to be flashed on the curtains, describing and announcing their act, "No Tomorrow."

Clay Crouch has split with Al Loyd (formerly Aveling and Loyd), and passed through here to New York.

After closing at the Majestic Sunday night her 46th consecutive week, Laurel Lee left for Denver to spend a two months' vacation with her mother. Laurel has renamed the street her mother lives on after her new Corona near typewriter.

Harry Webber, in the Maine woods for three weeks, is back. His brother, Herman, leaves this week on a motoring trip to Chicago.

5,000-SEAT HOUSE NAMED

Balaban & Katz Decide Contest; "Ambassador" Wins.

Chicago, July 21.

The City Building Department last week approved plans for the erection of two new theatres already under way, A. H. Woods' new house, The McCormick, at the corner of Randolph and Dearborn, and Balaban & Katz's monster new picture house at State and Lake, across from the State-Lake Theatre.

The new Balaban & Katz house was given the name "Ambassador" as a result of a contest in which a prize of $250 was offered for the most appropriate suggestion. This house when completed will have a seating capacity of 5,000.

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WE CATER TO THE THEATRICAL PROFESSION

FEIST'S KIN SHOT BY OTHER WOMAN

Publisher's Sister's Husband Blinded by "Affinity," Who Suicides.

Chicago, July 21.

Julius Jonas, who was shot by his "soul spirit," Pauline Megige, is a brother-in-law to Leo Feist, music publisher.

After shooting her lover, who is a married man with a family of grown-up children, Miss Megige turned the gun on herself, killing herself instantly. Jonas was shot through the head, the bullet entering at the right temple and coming out at the left temple, severing the optic nerve. He has a chance to live, but physicians say he will be totally blind if he does recover. Mrs. Jonas, Feist's sister, had known of the affair for some time, having instituted proceedings for divorce a few years ago because of it.

CHICAGO REVIEWS.

(Continued from Page 9.)

voices and not much material. Reno opened.

The best entertainment of the list, probably, came with "Once Upon a Time," a perfect little musical comedy and an example of what vaudeville was meant to be. This concentrated little farce with music, everything original, hit from the opening and finished in a blaze of applause. Charles Leland March, an exceptional juvenile, easily shared with Jack Princeton, the featured comic, the honors, hard pressed by the girls, each of whom had principal's duties. There wasn't an idle breath through it. The farce was broad but never raw, and the love songs were creamy but never mushy. A company call and individual bows and all that goes with this sort of a hit to this sort of an act was measured out with generous hand by the house. Again Menlo Moore's tasty staging told in bringing forth something that grownup and tired amusement seekers appreciated. Macklin Megley's lyrics were above par, and Milton Schwartzwald's tunes were the best.

Lait.

PALACE, CHICAGO.

Chicago, July 21.

Advertised as a four-feature bill, the four being Ralph Herz, Nat Nazarro, Jr., "Ye Song Shop" and Frances Kennedy. Nazarro scored, Miss Kennedy at least tied him, Herz went a little worse than fair, and "Ye Song Shop" was so-so.

Lawton, superfine juggler, opened, getting a slow and muddy start, but working up until he had the whole house solid, including those shuffling down the aisles, who stood up to watch him, spell-bound by his extraordinary skill. Lawton pulled down a fine hand. Lou Reed and Al Tucker, a couple of youths amply satisfied with themselves, showed no small ability as jugglers themselves, juggling a pair of fiddles. At times their work rose to real jazz art, none the less so because they hoked with their instruments. One of them trills fascinatingly and the other throws a violin around like an Indian club. They were recalled several times and came back once too often. The turn is big time, the best of the recent fiddle combines.

"Ye Song Shop" dawdled and dragged along through its ungrammatical and mediocre routine, neither bad nor great, just ordinary all the time in rendition and illustration. There are nine people, and not a high spot in the nine. Fred La France and Joe Kennedy got laughs on blackface dialog applied with a trowel, technically, and boxing gloves actually. The stuff is very corky and the makeup and wardrobe of the comedian are somewhat unpleasant. There were some hearty laughs and there would have been more had not the comic blunted many points by adding—not less than 10 times—"I'll tell you that" after his cracker. No applause.

Ralph Herz, who works just as he did a dozen years ago, when he was a local idol, drew a smart hand to welcome him on, then went into his "Frail Mortal Creatures," which got a zero beginning. A "lecture on 1950," illustrated with a chart of barroom "relics," was a good idea, badly written and only fairly done. "Woman and Light," billed as especially written for Herz by Earl Carroll, was recognized as the poem George Baldwin and done in "Monte Cristo, Jr.," and in this Herz had the assistance of a silent girl, beautiful but entirely devoid of pantomimic spark. Herz is a valuable character comedian. In vaudeville he departs from character—in fact, he never establishes character. He used to do "Dan McGrew" beautifully, but he dropped that. His turn in this instance was conducive to polite and courteous attention rather than spontaneous or hearty enthusiasm.

Nazarro whizzed through his swift and boyish routine of dance and melody, hitting between the eyes with his 'cello stuff and getting his naval band over splendidly. He got heavy hands. The Three Weber Girls, tumblers and acrobats, better than the run of their kind, got friendly greetings.

Frances Kennedy, next to closing, caught Nazarro and maybe even passed him by a head or two. She went to encores, a speech and many bows. A new blues, probably called "Wicked Alimony Blues," suited her to the boards and swept the mob. Her card hit hit as though it had never been seen before. Some of her gags are ultra-smart and most of her spoken material is subtle and on the level. Of course, Chicago is her home, but home is what one makes it in vaudeville, and Miss Kennedy made here take her and like her again. It has never been otherwise here with her. She looked especially youthful and creamy, too.

Lait.

UNIONS ACT TOGETHER.

Several burlesque managers have telephoned the officials of their musicians' unions to ask if they have in view any new demand for wages to present, and have been told in reply that the burlesque musicians and stage hands are working together to arrange a new scale of pay, which will be presented at the same time.

It is understood the new scale will be presented as effective August 1. At union headquarters it was said that "negotiatons have just been begun, and there is no statement to make yet."

SHOW REHEARSALS CUT TO TWO WEEKS

Chorus Girls Getting From $40 to $60.

An evolution has arrived in the matter of staging burlesque shows. The fact that all the calls issued thus far state that "rehearsals will be for two weeks only" indicates an entirely new order of things has arrived. In the past the rehearsals ran from three to four weeks for practically all of the shows, with the majority taking four weeks. Seemingly the managers have all gotten together and agreed on the two weeks' rehearsals and are relying for the preliminary season on the road to whip their shows into final shape.

The two weeks in New York of rehearsals really mean little more than one week, for the first week in practically all of the shows there will be but morning sessions and the second week afternoons. No night rehearsals have been called at all.

The usual cry of a dearth of chorus girls has gone forth this year, but in this particular instance the dearth seems to be more of a matter of fact than of fiction, as in the past. All managers are offering $30 with stockings and tights furnished and fares to opening points and from closing stands assured. The girls, however, seem to be holding off and in some instances the shows are paying $40 for chorus workers, while girls with specialty ability are getting as high as $60.

ILL AT AMERICAN HOSPITAL.

Chicago, July 21.

The following patients are at the American hospital:

Marjorie Main, vaudeville, underwent an operation, recovering rapidly; Laura Love, entertainer at White City, recovering from operation; Jesse Mitchell, stage carpenter with "Passing Show," improved condition after serious attack of pneumonia; Bob Doyle, of Doyle's Revue, receiving medical treatment; (Miss) Franzia Whitney, Rubin and Cherry Carnival, came in from Lafayette, Ind., to undergo an operation, recovering rapidly; Maretta Nally, completely recovered after operation, discharged; Marie Darle, Maxine Dancers, discharged after operation; Edna Hogan, of "The Little Cottage," improving after operation three weeks ago; Jane Carlton, hostess at the Randolph, recovering from operation.

STATE-LAKE, CHICAGO.

Chicago, July 21.

"Little Jim," the wrestling bear, was a laughing riot opening the show here. The "plant" assistants, who volunteered to do the wrestling, seemed to be funnier than usual, worked fast and got themselves into some really ludicrous positions that kept the audience doubled up with laughs. Ray Conlin and his ex-soldier dummy, drew the number two spot and got away well. Conlin's ventriloquial efforts centered on laughs rather than difficult feats of voice control, and the act went big. The Dancing Humphreys earned far more recognition than the usual dancing turn of this kind gets for itself. Both of these young people rank well on the appearance counts and they dance as though they enjoy it, with gleaming smiles and flashing eyes, they keep the audience pulling for them all the time. Their impressions of the Deweys' Apache dance went particularly well.

Bob Hall was next and created his usual reception. Ralph Dunbar's Salon Singers, two women, two men and a pianist, sang their way into instant favor and closed to a clean, wholesome hit.

James Thornton, the daddy of all

(Continued on page 31.)

HERK CLOSES DEAL; AVENUE ON AMERICAN

Two Second Wheel Houses in Detroit.

The deal whereby I. H. Herk, president of the American Circuit, purchased the interest of Sam Levey of Detroit was consummated Wednesday. All final papers were signed that day.

Herk purchased Levey's interest in the Empress, Cincinnati; Academy, Buffalo; Empire, Cleveland, and Cadillac, Detroit. Herk secures Levey's one-year lease of the latter house and has obtained an additional option covering a period of years.

In addition the franchises covering the American Circuit show "Beauty Revue" and the Stone and Pillard show pass into Herk's hands.

The Avenue, Detroit, will be placed on the American Wheel, giving the circuit two weeks in Detroit. The Avenue has been playing Clamage & Irons' burlesque stock, and the Chicago producers control the lease. The arrangements complete the biggest transaction consummated in burlesque in years.

Herk now has a controlling interest in the Academy, Buffalo; Empire, Cleveland; Cadillac, Detroit; Englewood and Haymarket, Chicago; Gayety, Milwaukee; Gayety, Minneapolis; Gayety, St. Paul; Park, Indianapolis; Academy, Pittsburgh.

Herk has made things hum since assuming the presidency of the American Circuit, and has vaulted to a commanding place in the burlesque world in the past few years.

Leon Laski represented the Herk syndicate in the purchase. Detroit is now the third city of the country. The population's increase has outraced everything else in the city, from its post office to theatres.

TOM HENRY SLATED AS SCRIBNER'S AID

May Be Permanently Located at Columbia Headquarters.

Tom Henry, the former Toronto theatre manager and traveling representative of the Columbia Wheel, who sat in on Sam A. Scribner's job while the general manager was on his vacation, will, it is reported, be held in the home offices of the Columbia Amusement Co. as a permanency, acting as assistant to Mr. Scribner.

BURLESQUE ENGAGEMENTS.

Clyde J. Bates and Sid Gold will be co-featured this coming season in Rube Bernstein's "Follies of Pleasure." The supporting cast of principals consists of Lew Rice, John Force, Dorothy Barnes, Ruth Barbour and Betty Gordon. Nat Lavene is the company manager.

Principals in George F. Belfrage's "Hip Hip Hooray" are George Hayes, Pat Kearney, Kitty Warren, Jack Dorman, Jack Myers, Ben Pierce, Helen McLain and Vivian Myers.

Bessie Dene, "Girls from the Follies."

Betty Gordon, Sid Gold, "Follies of Pleasure."

Evelyn Cunningham, Union Square stock, replacing Bessie Dene.

John O. Grant, "Kandy Kids."

BARTON OUT WITH "IRENE."

Charles E. Barton, formerly of the Progressive burlesque wheel (now defunct), and a veteran of showdom, will go out with a company of "Irene." The understanding is that the organization now playing at the Vanderbilt will remain in the city indefinitely. Another company will be organized to play long engagements in Philadelphia, Chicago and other big cities, while two more companies will cover the remaining territory. Barton was to have taken the management of a Pittsburgh house, but decided in favor of the road engagement at the last moment.

BURLESQUE STAFFS BEING PAID MORE

Advance Men Getting $70, Managers $75.

The salaries of the business staffs of the burlesque attractions have been materially increased for the coming season in practically all of the offices connected with either the Columbia or the American wheel attractions. The reason generally given out by the managers of the show is to the effect that they might just as well give it to their employees as to hand it to the Government.

The advance in prices of managers and agents for the burlesque companies really came as the result of a protest by those men who stated it was impossible to meet expenses on the road under the salaries formerly paid. Hotel rates and food prices had advanced so that they were broke at the end of the week.

In one instance a producer is paying his agent in advance of the show $70 and has offered another $75 as manager with the company. These prices are unusual in the history of burlesque. It is not so many years ago $50 was considered top for a manager, and an agent was lucky at $40.

With the inroads the Government tax makes on the profits of the producers it might be just as well for them at this time to consider paying as high as $100 for agents and at that figure obtain men who have been with the legitimate attractions, because the practical guarantee of the number of weeks to the season would be an inducement. These men having had the entry to dramatic editors all over the country might induce the editors to give more serious thought to burlesque attractions. The burlesque heads have done as much as they possibly can toward establishing clean burlesque and securing publicity. Now it remains for the managers to throw in their aid.

That burlesque managers could have induced men who were formerly in advance of legitimate attractions to blazon the trail for burlesque attractions would carry weight with the editorial minds.

The advance in scale in the majority of the burlesque houses is another argument the dramatic editors must be made to take into consideration and the fact that the higher prices mean better shows driven home to them.

RECEIPTS EXAGGERATED.

Columbia People Say Bedini Figures on Season Impossible.

The burlesque men around the Columbia Theatre building said the figures reported in Variety last week as the season's gross for Jean Bedini's "Peek-A-Boo," $380,000, were impossible of attainment on that wheel, not alone in one season, but in two. They added that the calculation must have been for two seasons, and might have been accepted for that period of time, though padded, only that "Peek-A-Boo" had been out last season only.

The Bedini show last season did about $350,000 on the regular wheel, exclusive of the summer run at the Columbia. This was over $50,000 in excess of what Mollie Williams did during the same period, Miss Williams having played forty-one weeks. Her show was the runner-up on the Columbia list at the end of the season.

Lieberman at Pittsburgh Academy.

Jake Lieberman has been appointed manager of the Academy, Pittsburgh, which will play the American wheel shows next season.

PRELIMINARY WEEKS ON BOTH WHEELS

Columbia and American Circuits Give Dates.

The regular burlesque season will open Aug. 23. The Columbia and American circuits gave out the preliminary time this week as follows: "Bostonians," Casino, Boston, Aug. 16; "Twinkle Toes," Gayety, Buffalo, Aug. 16; "Girls from Happyland," Gayety, Detroit, Aug. 15; "Roseland Girls," Columbia, Chicago, Aug. 15; "Girls of U. S. A.," Lyric, Dayton, Aug. 9; Olympic, New York, Aug. 15; "Abe Reynolds Revue," Empire, Toledo, Aug. 9—Lyric, Dayton, Aug. 15; "Twentieth Century Maids," Empire, Toledo, Aug. 15; "Bowery Burlesquers," Gayety, Pittsburgh, Aug. 9 (lay off week of 16th); "Social Maids," Gayety, Washington, Aug. 9—Gayety, Pittsburgh, Aug. 16; "Sporting Widows," Hurtig and Seamon's, Aug. 9—Gayety, Washington, Aug. 16; "Folly Town," Palace, Baltimore, Aug. 16; "Maids of America," People's, Philadelphia, Aug. 16; "Hastings' Big Show," Hurtig and Seamons, Aug. 16; "Powder Puff Revue," Empire, Providence, Aug. 9—Gayety, Boston, Aug. 16; "Jack Singer's Show," Bridgeport, Aug. 9—Empire, Providence, Aug. 16; "Jollities of 1920," Perth Amboy, Plainfield, Stamford and Bridgeport week of Aug. 16; "Flashlights of 1920," Orpheum, Paterson, Aug. 16; "Lew Kelly Show," Miners, Bronx, Aug. 16; "Step Lively Girls," Gayety, Newark, Aug. 16; "Best Show in Town," Empire, Brooklyn, Aug. 16; "Hip Hip Hooray Girls," Gayety, Boston, Aug. 9—Columbia, New York, Aug. 16.

The American Circuit preliminary time is: "Jazz Babies," Grand, Trenton, Aug. 12-14—Bijou, Philadelphia, Aug. 16; "Lid Lifters," Newark and Trenton, Aug. 7; "Puss Puss," Olympic, New York, Aug. 7—Newark, Aug. 16; "Grown Up Babies," Gayety, Brooklyn, Aug. 7—Olympic, New York, Aug. 16; "Big Sensation," Gayety, Brooklyn, Aug. 16; "Girls From Follies," Springfield, Aug. 7—Mt. Morris, New York, Aug. 16; "Round the Town," Springfield, Aug. 16; "Tittle Tattle," Boston, Aug. 9—New Bedford, Aug. 16—Fall River, Aug. 19; "Hurly Burly," Newburg, Aug. 9—Poughkeepsie, Aug. 12—Boston, Aug. 16; Pat White, Newburg, Aug. 16—Poughkeepsie, Aug. 19; "Bathing Beauties," Bijou, Philadelphia, Aug. 7—Star, Brooklyn, Aug. 16; "Beauty Trust," Trocadero, Philadelphia, Aug. 16; "Joy Riders," Pittsburgh, July 31—Penn. Circuit, Aug. 9—Baltimore, Aug. 1; "Kewpie Dolls," Pittsburgh, Aug. 9—Penn. Circuit, Aug. 16; "B'way Belles," Pittsburgh, Aug. 16; "Social Follies," Cleveland, Aug. 7—Avenue, Detroit, Aug. 16; "Sweet Sweeties," Empress, Cincinnati, Aug. 7—Cleveland, Aug. 16; "Razzle Dazzle," Louisville, Aug. 7—Cincinnati, Aug. 15; "Mischief Makers," Buffalo, July 31—Indianapolis, Aug. 9—Louisville, Aug. 15; "Monte Carlo Girls," Cadillac, Detroit, July 31—Milwaukee, Aug. 8—Terre Haute, Aug. 16; "Tid Bits," Avenue, Detroit, Aug. 8—Haymarket, Chicago, Aug. 15; "Tempters," Milwaukee, Aug. 15; "Cabaret Girls," Minneapolis, Aug. 7—St. Paul, Aug. 15; "Whirl of Mirth," Minneapolis, Aug. 15; "Record Breakers," Kansas City, Aug. 7—St. Joe, Aug. 15; "Naughty Naughties," St. Louis, Aug. 7—Kansas City, Aug. 15; "French Frolics," Englewood, Chicago, Aug. 7—St. Louis, Aug. 15; "All Jazz Review," Detroit, Aug. 7—Englewood, Chicago, Aug. 15; "Beauty Review," Buffalo, Aug. 9—Cadillac, Detroit, Aug. 15; "Some Show," Toronto, Aug. 7; Buffalo, Aug. 16; "Tiddely Winks," Amsterdam, Aug. 7—Binghamton, Aug. 9—Auburn, Aug. 12—Niagara Falls, Aug. 13-14—Toronto, Aug. 16; "Follies of Pleasure," Scranton, Aug. 7—Binghamton and Auburn, N. Y., week of Aug. 16—Niagara Falls, Aug. 20-21; "Kandy Kids," Trocadero, Philadelphia, Aug. 7—Scranton, Aug. 16.

MINER'S EXPENSIVE REPAIRS.

The H. C. Miner estate is making costly repairs in its burlesque houses. It will cost $100,000 alone to redecorate and replace the floors of the Empire, Williamsburg. Almost as much will be spent on the Casino, one of the Wheel's newest establishments.

An entirely new stage is being built into the Bronx house at 156th street and Melrose avenue. The electric displays on all the metropolitan district houses will be replaced.

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Ray Tille has succeeded Warren F. Lemon as manager of Fox's City. The latter is to manage Jane Cowl in "Smilin' Through."

The Majestic, Elmira, N. Y., partially destroyed by fire last season, has reopened with the same split week policy. Billy Delaney, of the Keith office, books.

Nathan Burkan, the theatrical attorney, has gone to Europe. He will return late in August.

The Massabesic Lake theatre is now booked by the Louis E. Walters office. The house is playing five acts, full week, two shows daily.

The Grand, Montgomery, Ala., has closed for several weeks to undergo alterations. The house has been playing Keith vaudeville.

Virginia O'Brien, prima donna of "Buddies," is to give her home town, Bennington, Vt., a thrill by camping close by during the summer.

Catherine Crawford is on a vacation in the Berkshires. With her is "Hobo" Barclay, Don Barclay's young son.

The Police Quartette have reorganized their chorus and now consists of Val Raynor, Joe Boyle, Charles Rayfield and Billy Donovan, under the direction of Jerry White.

Maxim's on West 38th street closed July 15 for the summer. It's the first time the restaurant has been shut since Jules Keller assumed its management. The show there stopped last week. Billy Cook, the juvenile of it, is engaged for "Bussin' Round" at the Casino. Maxim's will reopen September 4 with a new show.

James K. Hackett is expected to return from abroad about Aug. 1, when he will go to his St. Lawrence River home (near Clayton, N. Y.)

The Vermont Trading Co. of New York has sold the Arcade property in Barre, Vt., to J. B. Eames of Montpelier. The deal represents around $35,000. Mr. Eames will convert the two-story building on the lot into a picture house. He lately resigned as manager of the Black Theatre Circuit in Vermont. Eames controls two theatres in Littleton, N. H., and one each in Lisbon and Groveton, N. H.

Lamont's Cockatoos returned this week from South America. After a rest at South Haven, Mich., the turn expects to tour the West Indies, commencing in October.

Edward Sullivan, manager of the Orpheum, St. Louis, passed a day in New York this week while on vacation.

Mr. Frank B. Carmen has been engaged to play the feature part in "Heaty Heaty," by Hassard Short.

Alf T. Wilton is wearing glasses, but not the library style with the thick rims that are supposed to make you look more intelligent. Wilton's are daintily rimmed and conservative.

Comstock & Gest are rehearsing "Mimi," a comedy adapted from the French.

Whatever Jim Thornton's plans for a world tour may be, he is going to be occupied in the U. S. for a while. He played the Chicago Palace last week, and this week is at the State Lake. Next week he goes on to Cleveland, and is making an effort to sign up for the Orpheum Circuit.

Reno and Edge have been given a contract for 40 weeks on the Loew Circuit for next season. O'Donnell & Fitzpatrick secured the time.

Fritzi Scheff was out of the Keith's, Syracuse, N. Y., bill for three performances last week through illness. Acts were drafted from the Temple, in that city, to fill up the program.

THE HEART OF SHOW BUSINESS.

The heart of the show business has responded twice of late. First it was to Bill Hill, who lost his leg. The second was Nellie Revell, who has been confined to her bed for over ten months.

The show business heart seldom stirs. It's pretty cold. Once in a while it flutters and even there may be a reason, but it grew warm and wholehearted for the Hill-Revell appeals. Both appeals were made by friends without consulting the wishes of the afflicted. That was the proper way. The happiness of the outpouring of the heart, soul and pocket toward these two popular show people must have well warmed their hearts and must have gone a great way in alleviating the burden of their ills.

But the show business did itself proud and helped itself with the public at the same time. The beneficiaries are of the newspaper clan, having done publicity for all sorts of attractions and the newspaper fraternity all over the country know them both, and well. So it spread to all geographical directions, in print, that the theatrical people were taking care of their own. And the way they did went even further to increase the public's estimate of the profession.

It's a tough thing to lose a leg, and at Bill Hill's age; it's just as tough for an active woman like Nellie Revell to be held to her bed month after month. These two veterans of the business end of theatricals brought a spontaneous outburst of affection for themselves from the people they had associated with, and who knew of them that most likely has never been equaled on the stage or off the stage.

INSIDE STUFF

ON LEGIT

A local daily theatrical columnist recently suggested producers allow the public to get in on rehearsals of their forthcoming productions by charging a small admission fee for the privilege and at the same time "wise" the general theatregoing public to the secrets of show producing. Whereupon Jimmie Hussey, accepting the suggestion is going to do that very thing with his forthcoming "Tattle-Tales" revue. The question remains as to the advisability of such procedure. Is it not likely to hurt the future business of the show, once one has seen its rehearsal? Suppose these public rehearsals continue up to the day or several days preceding the regular premiere, then it stands to reason that these last stages of whipping a show into shape will assume the form more or less of dress rehearsals, which means the observer will be viewing a $4 production in its almost finished form for a minimum charge which cannot be much over 50 cents. In time this rehearsal going public, which is more or less of a "wise" bunch anyway, will know enough to stay away from the early humdrum ensemble rehearsals and patronize them only in the advanced stages. The effect on future business is obvious. Then the biggest doubt as to the practicability of such procedure enters in the medium of the stage producer. The big men like Royce, Wayburn, Bennett and the like are more or less annoyed to have an audience at rehearsal time no matter how small it may be, often consisting of three or four people, or how privileged they might be. It is doubtful whether this means of revenue will be adopted in any extensive form. In addition, to see a show half dressed destroys the illusion that means money.

The Shuberts came near losing one of their author-producing managers last week. The strength of a Shubert contract with all of its ramifications was again demonstrated when one of their allies ran afoul of some of the hidden clauses in one of them. According to the story that swept Broadway one of the Shubert allies withdrew a production (one of the Broadway successes of last season) from the Shubert books after his failure to secure what he considered contractural terms that would enable him to break even with the production on tour next season even under the most favorable business conditions. The trouble had been brewing since last February, when the manager protested against the terms he was getting and the clause which obligated the theatres played to furnish only seven men in the stage crew. At that time the manager closed the show, although it still had seven weeks to play on its route. Feeling that by cancelling the time that had been booked through the K. & Shubert office last season the manager felt free to book the attraction elsewhere for the coming season and obtained a route through the K. & E. office. Then came the call from the Shubert office for the manager to appear and explain. He was told his contract provided that all of his attractions must play the Shubert time or no time at all, and that they intended to hold him to it. This made is necessary for the manager to cancel the K. & E. route, and at present he has not made up his mind whether to let his property remain in the storehouse or to send out a cheap company in the piece.

Earl Carroll has composed a song, "All the World Is My Dream Place," which will be the only number in his comedy drama, "The Lady of the Lamp," a Chinese play which reopens the Republic in August. Carroll confesses writing the song in the garden of his bungalow atop the Godfrey Building. It is his habit to water the garden every morning at two o'clock, and since he is not always careful, the spray sometimes goes over the eaves and falls to the pavement. Earl says that Friars passing on their way home often imagine it is raining.

"I always like this show and would rather see it than any other three shows I know of. There's so much life and color to it, and the splendor of the stage pictures makes it worth while all alone." That was the comment passed by a theatregoer who knows naught of the show business just after he had watched the current "Follies" at the New Amsterdam. The patron said nothing about "The 'Follies' Girls," nor the principals, so maybe after all it's just Flo Ziegfeld, who has built his "Follies" into an institution; "A National Institution," the Amsterdam's program calls it.

Recently an incident occurred in a 46th street barber shop which would be laughed at as "impossible" in a dramatic show. A Broadway theatre treasurer entered the shop with a friend and both were soon reclining in chairs. There entered an individual who asked to use the open-slot machine telephone. The number called was the private wire of the treasurer's friend. The man listened, heard the stranger talk to his wife endearing and make a date at 57th street and Broadway. He caught a flash of the man, secured detectives and trailed the couple. Now a divorce suit has been started.

A natural cool water spring beneath the New Amsterdam Theatre is one of the secrets in keeping the house cool during the summer. When blasting for the foundation the builders found the spring and decided to cover it, since the stream disappeared into the rock. Air chambers were provided over the well, and in those chambers ice is stored for the cooling plant. It is the combination of the spring and the ice which makes for the cool air forced into the house by suction fans.

A book of commentary and experiences, called "A French Actress in the United States," has been received from Paris. The publication is credited to Mme. Yorska, who played in the legitimate here on and off for ten years. Mme. Yorska is frank in her criticism of some of the American theatrical customs.

There is just a bare possibility that Florenz Ziegfeld, Jr., may not be associated with George M. Cohan in the musical show in which Leon Errol is to be starred next season. The deal was for Cohan to write the show, which was to be a joint partnership affair between Cohan and Ziegfeld, with Errol also participating in the profits. Awhile ago Ziegfeld sent out an announcement of his plans for next season, in which he included the statement that he would produce a play by George M. Cohan starring Leon Errol. When Cohan saw it he "hit the ceiling" with the ry: "Oh, I'm working for Ziggy, am I? I don't know whether I'll write he show or not. Then again, maybe I'll do the show without taking in Ziggy." Since that time there has been a lot of "squaring" and smoothing down of ruffled feathers, with no forgiveness yet asked or the matter forgotten.

Here is a new one: Traveling attractions playing the Saenger Circuit, the Mishler houses and other circuits, on seeking bookings for the coming season are astounded to find a clause in their contracts stating that when their receipts reach a certain figure their percentages are cut from five to 10 per cent. Heretofore it has been the practice to increase percentages for shows doing big business, but the operation is now being reversed.

An executive in the office of a prominent legitimate firm on Broadway was formerly on his own. He went into bankruptcy about ten years ago, but despite that paid off all creditors 100 cents on the dollar, having recently cleared the entire slate. He is to send out several road companies of Broadway successes next season and stands a good chance of staging a complete comeback. He will continue, however, with the producing firm.

When Gus Edwards opens his new musical show he is now preparing there will not be among the 24 chorus girls one who is a New Yorker. Every girl is coming to the show from out of town. Edwards says he does not want any of the Broadway show girls in his troupe, no matter what their rep for looks may be. The opening scene as laid out by Mr. Edwards sounds so good that it is almost guaranteed the remainder of the performance, if it can follow that, must get over.

Clayton Hamilton has resigned as dramatic editor of "Vogue."

Renold Wolf may remain away from "The Telegraph" for six months, or as long as it may be necessary for him to completely regain his health. Mr. Wolf had been putting in some hard steady work during the past few years, and the grind commenced to tell. He had to quit to avoid breaking down.

The William Rock production of "Silks and Satins" at the Cohan is said to represent to date $75,000 in cost of production and other details, including, according to report, $20,000 prepaid for eight weeks' rental of the Cohan. The Rock show is being worked on. It is expected an added amount will be placed on the initial cost. Another of the new summer shows, the George W. Lederer production of the Victor Herbert piece, "The Girl in the Spotlight," at the Knickerbocker, is said to have represented $30,000 up to the date of its Broadway showing. That is inclusive of everything. Though the Lederer show has an expensive-looking payroll for the cast, it started off to what sounded like a fair profit with $14,000 at the Knickerbocker for the first week, a very warm one for New York. The "Girl" did very big business on the hottest nights last week, which apparently guarantees it over the summer. It did not seem "girly" enough to compete with other Broadway shows on extra warm evenings, but the class of the Lederer show must have been its drawing card against the others.

Charles Dillingham is reported to have made a contract with a French costumer, who is said to have arrived here this week, to supply 250 gowns for the chorus girls of his various attractions, each gown to cost about $200, an aggregate of $50,000, the first of which will be exhibited in the new Raymond Hitchcock show which, it is pretty definitely decided, will succeed the Follies at the New Amsterdam in September.

In forming his company of "Always You," which again takes to the road in the fall, Arthur Hammerstein wired Ralph Herz, offering the latter the same role in which he appeared last spring. Herz replied that he would accept, stating, however, he wanted $750 weekly and 5 per cent. of the takings. Hammerstein shot an answering telegram that if Herz would like to buy the show he (Hammerstein) would accept the same terms as Herz asked.

H. H. Frazee has developed into a confirmed "thirteen" bug, only of the reverse kind, since that number has been lucky for him. Starting with last season, his successful "My Lady Friends" had its premiere on October 13, at Akron, Ohio. There are thirteen letters in the show's title. He signed the final papers in the purchase of the Harris theatre on June 13 of this year, the house now being renamed the Frazee Theatre, which is a combination of thirteen letters. The mystic thirteen first figured in Frazee's luck on November 13, 1916, when he and associates took over the franchise for the Boston Red Sox. The number is reversed in the phone call of the Frazee theatre, which is Bryant 31.

At the Friars one evening last week Charlie Miller quietly secreted a set of false teeth in the pocket of his coat, which he carefully removed while watching Mose Gumble give a demonstration why he should be declared the club's champion rhummy player. When Sam Bernard left the club he took Miller's coat in mistake and didn't put his hand in the pockets until after he had boarded a taxi and was on his way home. Sam suddenly discovered Charlie's teeth. Thinking it was a joke he tossed them out of the taxi window. A little further on Bernard found he had the wrong coat. Rushing back to the club, Miller was overjoyed to see him. But when Sam related the tossing away of the masticators, that was different. With the taxi, Bernard went back over the route and saved Miller from passing out by spying the teeth lying coyly in the gutter in front of the Playhouse. Miller now checks his teeth when he goes to the club.

While their mother was shopping one day last week Jane and Katherine Lee had quite an adventure in their 56th street apartment. There was a peculiar knocking sound at or near the door. The children paid no heed, thinking the noise might be due to the razing of a nearby building. Finally they believed the governess was at the door and started to open it. As the kids came forward a panel of the door fell inward and there stood two yeggs armed with jimmy and hammer. The crooks were completely surprised at seeing the children, but one recovered his tongue and blithely asked: "Is your mother at home?" They then asked for a "party by the name of Wright." Katherine started to escort the yeggs downstairs to another apartment while Jane scooted down the back way to secure assistance. The sneaks, however, succeeded in making a getaway. When Mrs. Lee arrived home the tots burst with the news that "we saw two live robbers today. And they were so young, too."

The father of Henry I. Marshall died several months ago, bequeathing the writer a drug store in Boston. Marshall's experience with the store is akin to the story of "The Fortune Hunter," for instead of selling the place, which has been running for thirty-five years, he brought it up-to-date, put in a soda fountain at the cost of $2,500, doubled the manager's salary, and is now back on Broadway. Marshall has written two musical shows, one of which he may produce on his own. If that comes off the drug store may pass into other hands, unless a hit is scored—which Henry frankly explained to a friend.

It's said Jos. J. Myers, for many years counsel for the White Rats, is no longer attorney for the old or the new Rats.

Musical and operatic circles are much interested in the coming tour of Toscanini, who will be accompanied to this country in the fall by a symphony orchestra of 100 musicians. Toscanini and Campanini were considered the greatest of the operatic leaders, and with the death of the latter it was thought that the eccentric Toscanini could be coaxed back to America and here have undisputed premiership. Reports, however, are that the talented Italian will devote himself entirely to symphony work, at least for the next few seasons. Toscanini has written several

(Continued on Page 13.)

SUMMER TOUCH CUSTOM OUT; ACTORS MUST GO IT ALONE

Managers Found They Had Lent Actors Large Amounts When Strike Broke Last Summer. Even Business End Hit by New Policy.

The summer touch system in theatricals that has been a custom since time immemorial in the show business seems to have been wiped out this season. The managers in a great many instances are refusing to advance any money to either the actor or the business staffs of their shows. In some cases, however, the actor is the only one that is not permitted to touch while the business end can draw whatever they want within reason.

The reason seems due to the fact that during last summer all of the managers permitted the advance system to prevail in their offices. When the actors' strike came along they had many thousands of dollars tied up, a great deal of which did not come back to them after the strike was settled, for many players did not return to their former managements with the finishing of the row.

They were not going to take any chances this year. In one office in particular not only are the advances stopped to actors, but the agents and managers are not informed as to what attractions they are to travel with until about a week before they are sent out, so that they cannot even broach the subject of an advance.

BUY "PITTER PATTER."

Klein Sells to Friedlander, Sampter and Pholn.

Wm. B. Friedlander, Martin Sampter and Max Pholn have bought the rights of "Pitter Patter" from Arthur Klein and will present the show on Broadway early in the fall. The piece is a musical version of "Caught in the Rain," with the book by Will M. Hough and the score and lyrics by Friedlander. The show started in rehearsal this week. William Kent is in the cast by arrangement with Charles Dillingham.

Klein in disposing of "Pitter Patter" stated he was out of the producing field for the present.

JEWISH STOCK AT MET., PHILLY.

Week-ends for Yiddish Plays—Actors Paid Full Week.

The Metropolitan opera house, Philadelphia, opens early in August with Jewish stock under the direction of L. Zuckenberg.

The company supplied by the Jewish Actors Union was originally engaged to play full weeks. They will play Jewish stock Fridays and Saturdays and will be paid for a full week. The house furnishes everything but an orchestra of 18 musicians which Zuckenberg also furnishes.

The latter was formerly director of the Empire, Chicago, when that house played Jewish attractions.

The Metropolitan, Newark, formerly a pop vaudeville house, has been leased by Sam Rose who will produce Jewish stock there.

The Second Avenue, New York, will reopen Aug. 10 with an operetta by the author of "The Rabbi's Melody."

STOCK IN ALBANY.

Albany, July 21.

The Colonial Players are drawing good crowds nightly at the Colonial theatre in the western section of the city. The success of the stock company was in doubt on account of the location of the theatre, but with the inaugural of the third week the crowds continue and a successful season is certain. The lease for the theatre was taken by William I. Amsdell and Harold Burnett, widely known actors and natives of Albany.

"100 PER CENT. GIRL."

"The One Hundred Per Cent Girl" is about to be launched for showing this fall by Gerald F. Bacon and Oliver D. Bailey.

Among engagements for the piece is Olive Massey, discovered by Mr. Bacon in stock at Binghamton, N. Y.

THEATRE FOR COHAN.

George M. Cohan Will Have House Named for Him After September.

Starting in September the George M. Cohan Theatre will be given over exclusively to Mr. Cohan's own productions, this arrangement to continue probably for the life of the K. & E. lease, which expires in 1922. It is stated the Cohan Theatre for Cohan will give him practically the same rights as though the house were his own. It provides a personal avenue for the producer until a new theatre which Mr. Cohan is planning will have been built.

"Mary," the musical success produced by Cohan, and now playing in Boston, will not be berthed at the Cohan Theatre. The date when that attraction will be brought to New York has not been set nor the house decided on, but "Mary" is regarded as sure of a season's run.

The Cohan Theatre will permit the showing of other Cohan productions, none of which has been brought in as yet, though a couple were done out of town last season.

NELLIE REVELL CHEERFUL

Jokes About Her Back. Fund Still Receiving Subscriptions.

Contributions to the Nellie Revell Fund are still being received and early this week the total was over $32,500. There has been no committee meeting as yet on the distribution of the fund, though it is likely a liberal sum will be turned over to Miss Revell directly should a trust plan be adopted, since her medical attention demands considerable cash.

Miss Revell has been remarkably cheerful throughout the long siege at St. Vincent's Hospital. Last week physicians permitted her to attempt a few steps with the aid of nurses but the effort caused a partial relapse.

Her spirit has impressed visitors to Miss Revell's bedside. She chats lightly of the operations subjected to. To one of her friends she explained the numerous X-Ray pictures made of her spinal column, adding with a twinkle that "I've had my back photographed more times than Kitty Gordon."

"FOLLIES" CAST.

The second edition of the "Greenwich Village Follies" is set to open "cold" at the Greenwich Village theatre Aug. 19, barring postponements. Needed changes will be worked out in the Village and the show brought uptown, with the Times Square theatre, one of the new Selwyn houses, mentioned to berth it.

The complete cast of the show is Savoy and Brennan (who leave the Winter Garden this week), Frank Crummit, Sylvia Clark, Myers and Hanford, Venita Gould, Rankoff and Phoebe, James Clemons, Hickey Brothers, Alice Hamilton, Mona Celete, Margaret Severn, Martha Throop, Betty Brown, Allen Johnson, Gladys Taylor.

The book was written by John Murry Anderson and Thomas J. Gray, the lyrics by Arthur Swanstrom and the score by A. Baldwin Sloane.

CAST OF "DEARIE."

Lee Morrison's production of "Dearie," the musicalized version of "Wildfire," the George Broadhurst-George V. Hobart comedy, is in rehearsal with the following cast: Tyler Brooke, Willie Solar, Letty York, John E. Young, George Hewitt, Will Archie, Lenore Novasio.

SANGER & JORDAN BACKING.

Sanger & Jordan have placed in rehearsal a musical piece, "Kissing Time," scheduled for an out-of-town premiere the first week in August.

The play brokers are understood to be backing the production entirely on their own.

SECOND MEN OUT THROUGH NEW RULE

Advance Agents May Now Be Used Instead.

The International Billposters' Convention in session in New York last week has issued a new wage scale for "second men" which will practically mean the elimination of the "second man" with the majority of shows. The new scale is $60 for a second man and designates eight hours as the laboring day for him. This means that if he should spend four or five hours of a day on a train in making a jump he would be permitted under the union law to work but three hours on his arrival at a stand.

In addition to this, the placing of the ban on all sniping by the convention would indicate that the uses of the second man are at an end as far as billing is concerned. He has been used principally for "tacking" in the last couple of years and with the exception of the distributing of small stuff in the hotels his work has been generally confined to that.

The managers believe that in the event that an attraction is big enough to use a second man they would be better off in obtaining a newspaper man who would act as a second agent and clean up the details left for him by the first man into a town. This would mean the mailing list, music store advertising, department store tie-ups and a second round of the papers. For a slight increase over what the biller is demanding they would be able to get a man that would create a better impression than a biller and would be better qualified to cover the ground.

Second men in New York over the summer are protesting the ruling of the convention and state that it is making it impossible for them to get jobs.

JANE CARROLL LEAVES.

Sent Back to Greenwich Follies by Equity.

Jane Carroll, over whom there was a squabble of rights which was arbitrated by the Actors' Equity Association, returned to the "Greenwich Village Follies" in Chicago this week.

Miss Carroll had a run of the play contract with the Greenwich management. She left the show in Detroit saying she had accepted an offer from Flo Ziegfeld, Jr. for the new "Follies." Miss Carroll opened with the "Follies" as a prima donna despite the objections of the Greenwich management. The A. E. A. decided her contract with the latter show could not be broken and ordered her to rejoin the attraction.

Upon application of Mr. Ziegfeld she was allowed to remain with the "Follies" for two weeks. A similar period was permitted on the application of A. L. Erlanger. Miss Carroll was with the "Follies" for four weeks.

PICTURES AT RORICK'S GLEN.

Elmira, N. Y., July 21.

Rorick's Glen theatre, in past years the home of summer comic opera stock, opened this week as a film house under the management of James Moylan and Norman Epstein, both employes of the Elmira Water, Light and Railroad Co. which owns the theatre and resort.

Plans to reopen the house this summer with stock fell through. When it appeared that the theatre would stay dark during the season, the two employes of the owning corporation made an offer for the lease. They got it. The first picture is "In Old Kentucky."

CUMMINGS HEADING STOCK.

Washington, D. C., July 21.

The Garrick Players will have Irving Cummings of pictures for a limited engagement heading the stock company. "A Prince There Was" will be the opening piece for him. L. Monta Bell has extended the season throughout August.

CHORISTER TRIES SUICIDE

San Francisco, July 21.

Anna Duane Regent, a chorister with the Fanchon and Marco show tried suicide yesterday by swallowing carbolic acid, but will recover.

The girl said she was disappointed in love, after the stomach pumps had removed the poison.

RANK AND FILE OF A. E. A. WONDER OVER AGENCY PROMISE

Higher Priced Players Do Business Direct for Engagements and Are Not Concerned—Smaller Role Fillers Must Pay 5 or More Per Cent.

Although 11 months have elapsed since the Actors' Equity Association announced it was to establish its own employment agency in New York no steps have been taken as yet by the A. E. A. to put the plan in effect. During the strike last August every other Equity spellbinder told how the Equity was to have its own agency to provide engagements for its members free of any commission charge. It was also repeated frequently that in addition to the Equity establishing the agency as a means of assisting its members to obtain work the A. E. A. was going to start a campaign to curb dramatic agents who charged more than 5 per cent. This campaign also has not materialized up to date.

Considerable dissatisfaction has been expressed by rank and file A. E. A.'s throughout the past season because of the failure of the Equity to do anything on the free agency plan. These members hold the big stars in most instances effect engagements direct with legitimate managers, mostly at the Lambs Club, and therefore are not even slightly interested in the proposed free agency. That is one reason advanced why nothing has been done to fulfill the promise of the free agency.

The chief reason, according to a man who was formerly active in the Equity, is that the idea is far from practical, and if the agency were established it would lead to continual complaints from A. E. A. members in the event that one member was handed an engagement another member thought he was better fitted for and entitled to. It seems to be the general opinion among the class of Equity members who play the smaller parts that the Equity orators were talking with authority when promising the Equity employment agency, and they cannot understand why the agency has not been opened.

Other members who understand the situation better claim the Equity officials, knowing the difficulty of pleasing everybody in the matter of engagements and the dissatisfaction and disputes that might arise, never had any intention of starting the agency. These members are a unit in declaring the agency will never materialize.

There is an agency in Chicago known as an Equity agency, but whether it has the official indorsement of the A. E. A. as a body is not known. J. Marcus Keyes is at the head of the Chicago Equity agency. He also represents the A. E. A. there.

CONTEST COLE WILL.

Esther Hammell, niece of the late Margaret E. Cole, widow of William Cole, deceased circusman, filed notice of a contest of the Margaret Cole Will in the Surrogates Court, New York last week. Five nieces and nephews living in Winimac, Ind., are also named as contestants. Miss Hammell is a resident of Chicago. Mrs. Cole left more than $1,000,000 in personal property.

The contest is based upon the usual grounds, that the document was not the decedent's last will and testament, that the testator was not of sound mind, that it had not been properly executed, and that if she did sign the will it was done "under undue influence and fraud practiced by Freeman T. Ward or persons acting in his behalf."

HARRIS' GENERAL MANAGER.

Abe Levy is the new general manager for the offices of Sam H. Harris. He was formerly a company manager but last season embarked in the legitimate producing field putting on "The Little Whopper." The latter show will tour next season.

Marion Davis Leaving Wynn Show.

Marion Davis, the ingenue with the Ed Wynn show leaves the cast July 31. Miss Davis was recently married to Yvonne Stern, non-professional. She is considering several production offers, but may play some vaudeville dates in the near future.

"SILKS AND SATINS"

Trying to Whip in Wm. Rock's Revue. Came Too Early.

A corps of showmen who are "for" William Rock are aiding in the attempt to whip Rock's "Silks and Satins" into shape at the Cohan Theatre. The attraction opened Thursday of last week, the consensus of opinion being that it was brought into New York too early and that it would have been much better off with about four weeks on the road instead of one. It is believed the major reason for opening the show on Broadway so quickly, however, was that Rock and his backers leased the Cohan for eight weeks, starting July 1.

Changes with the show's comics was one source of trouble. Joe Towle, holding a nine weeks' contract, was asked to play the first two weeks in New York, Towle countering with the proposition of four weeks salary ($300) weekly for the two weeks. While the matter was being argued, Harry Hines, who failed to open with the Century Promenade, was annexed, but went no further than the opening night, when his specialty was considered unplaced. There was talk of bringing Towle back into the show.

In the meantime Billy Grady, of the Edw. S. Keller vaudeville agency office jumped in and to help out and lead the Bolsheviki number and agreed to so aid until a player was finally selected. Grady was formerly on the stage.

"Silks and Satins" started with a bad weather handicap and though its production was lauded, showed little box office up to the middle of this week.

HUSSEY'S WITH SHUBERTS.

"Tattle Tales" Switches from K. & E. Opens at Atlantic City.

Jimmy Hussey's new musical revue, "Tattle Tales," will open at the Globe, Atlantic City, Aug. 2.

The Hussey show originally was to have played the K. & E. time, with the opening date the Columbia, Far Rockaway, Aug. 5. The Columbia is an independent house, with both major booking offices supplying attractions. When the Hussey contracts were submitted for ratification it was discovered that the Shuberts had already booked the time. With this complication, Hussey switched to the Shuberts and will continue on that time during the life of the piece.

After Atlantic City "Tattle Tales" will jump to Detroit for two weeks and then to Buffalo and Pittsburgh for a week each, with Chicago or New York to follow, according to the way the show looks at the end of this tryout.

"CALL'S" DRAMATIC EDITOR

Maida Castellun is now the dramatic editor of the New York "Call." Miss Castellun formerly was on the editorial staff of "Harper's" and "The Nation."

She succeeds on the "Call" Louis Gardy, who has gone with the publicity staff of the Riesenfeld string of Times Square picture theatres.

Miss Castellun is Mrs. Charles Darnton, wife of the critic of the "Evening World."

"MY LADY'S DRESS."

The Knoblock piece "My Lady's Dress," is to be produced by Arthur Pearson as a musical play. Harold Atteridge will take care of the lyrics with necessary alterations in the script, and Jacques Gardine, new to New York, will compose the music.

Atteridge and Al Jolson own the dramatic rights to the piece.

BAYES' SHOW DATE SET.

Nora Bayes' new show for the coming season is due to open at Wilmington Sept. 1, immediately following her vaudeville dates. The piece is called "Her Family Tree." It was written by Al Weeks and Seymour Simons, both of Detroit.

BEFORE LABOR DAY ARRIVES ALL HOUSES SHOULD BE LIT

Slightly More Than 40 Per Cent. Now Running. Woods Promises Most for Next Month—Other Shows Coming—Those Holding On—Their Pace.

Broadway's predicted premieres in wholesale lots will set the start of the 1920-21 season ahead one month. The estimated 35 debuts for August may not all succeed in bowing, but before Labor Day arrives there should be no dark houses.

At present 21 theatres in Times square are lighted, or slightly more than 40 per cent. of the total. Some of the present flock are due to continue into next season and two houses will start off with pictures, so that the influx will hardly amount above 30 if it reaches that total. Nearly 20 new shows are to debut during the coming month.

The week of Aug. 2 is the first general opening period. A. H. Woods leads off the list in the number of ready attractions. He has four listed for August, with "Ladies' Night" at the Eltinge, "Tomorrow's Price" at the Hudson, the Earl Carroll piece, "The Lady of the Lamp," at the Republic (Woods interested in the production), and "Happy Go Lucky" ("Tilly of Bloomsbury" in London) at the Booth. He has one other assigned house for the second flight of premieres, it being "The Great Illusion," listed for the Bijou, which, however, will really open Aug. 2 with Robert Milton's first production try on his own, "The Charm School." Woods' sixth play for the new season's early entries is "The Jury of Fate," which will have September premiere at the Astor. That house will offer for one month starting Aug. 8 the Goldwyn feature, "Earthbound."

The Fulton will reopen with "Scrambled Wives," an Adolph Klauber offering; the Morosco will have "The Bat," a highly touted production by Wagenhals & Kemper; the Maxine Elliott will have the same firm's "Spanish Love"; the Longacre will light up with Comstock & Gest's "Cave Girl," with the 39th Street taking that firm's "The Checkerboard"; the 48th Street will have W. A. Brady's first in "Opportunity"; the Plymouth has Sam Harris and Arthur Hopkins' "Little Old New York," the Frazee (renamed from the Harris) will have "The Woman of Bronze," the Margaret Anglin play which was kept on tour all of last season because of house shortage; the Selwyn will offer Arthur Hammerstein's first musical comedy of the season in "Tickle Me"; the Belmont will take on "Little Miss Charity," a musical show offered by Richard Herndon and Eddie Clarke; the Empire will start off the last of August with "Call the Doctor," the first new comedy from David Belasco, while the new Hippodrome production will be ready by Aug 15 or shortly after.

A glance at the first invasion shows the great preponderance of comedies, with a few dramatic and fewer musical shows. There are but two of the latter, a third being listed coming in ahead of the others, it being "The Poor Little Ritz Girl," which reopens the Central Monday next, just a week ahead of the general influx. Several houses now dark and not definitely assigned attractions are sure to be in the August play wave.

The non-musical attractions standing out as practically assured continuance into next season's going are "The Gold Diggers" at the Lyceum, "Lightnin'" at the Gaiety and "Abraham Lincoln" at the Cort. The musical leaders, barring the "Follies" and "Cinderella on Broadway," lined up to stick are "Irene" at the Vanderbilt with "The Night Boat" at the Liberty still going at a great pace but due to be followed in the fall by the new "Hitchy-Koo". "The Girl in the Spotlight" at the Knickerbocker is a new attraction and if it weathers the summer should make an extended run into next season. "Honey Girl" at the Cohan and Harris should figure until September or possibly longer and will then be followed by "Welcome Stranger," the Harris hit in Chicago. White's "Scandals of 1920" at the Globe may continue through September since Fred Stone's new offering, "Tip-Top," is scheduled for early in October. "Lassie" at the Bayes is mentioned for a downstairs theatre, though none has been assigned it.

Last week figured as the "worst" of the summer. Heavy rains at theatre time on two nights tinged the box office with blue, with a miniature heat wave making it worse. The latter part of the week saw falling temperature and a clouded week end helped business. The advance guard of buyers has started the annual metropolitan invasion, which alone explains the jump in takings of several offerings widely advertised by word of mouth. "Abraham Lincoln" and "Lightnin'."

For the first time this summer no show was announced to stop last week but the perfect score was spoiled by the sudden withdrawal of Will Morrissey's "Buzzin' Around" at the Casino, after a stay of two weeks. The other recent musical arrival under vaudevillian management, "Silks and Satins," is doing fairly at the Cohan, an error being made by bringing the show into New York before it was ready. This week lists but one attraction stopping, "Jane Clegg," at the Garrick.

In the agencies the buys outnumber the attractions to be found in cut rates eight to six. The brokers are carrying the "Follies," "Cinderella," "Scandals," "The Girl in the Spotlight," "The Night Boat," "Gold Diggers," "Silks and Satins" and "Honey Girl."

In the cut rates are "Honey Girl," "Florodora," "The Storm," "Jane Clegg," "Foot-Loose" and "Seeing Things."

BACKING "SEEING THINGS."

New Presenter Said to Be Son of Wealthy Cincinnatian.

The backer of "Seeing Things" was formally acknowledged this week when the name of Selden I. Rainforth replaced that of Wagenhals & Kemper on the boards outside the Playhouse, Mr. Rainforth now "presenting" the show.

Rainforth is said to be the son of a wealthy Cincinnatian. It is understood he has guaranteed the Playhouse until Sept. 18, the arrangement calling for a scale which slides upwards as the new season approaches.

"Seeing Things" was written by Margaret Mayo and Aubrey Kennedy and produced by Wagenhals & Kemper who were for closing it at the end of its second week. Transfer of management then occurred, the Stern estate interests, represented by Clay Lambert, figuring. Lambert has been counting up the house since the change and it is understood that the Stern interests which had "Twin Beds" (a Mayo farce) on tour have taken a piece of "Seeing Things."

SHOW BEATS "FRIVOLITIES."

San Francisco, July 21.

The Casino played to $4,000 Sunday in three shows at a 50-cent scale. The amount exceeded the gross for any one day of the four weeks' stay Anderson's "Frivolities" played the house at a much larger scale. The "Frivolities" closed its engagement Saturday.

The Casino put in a mixed bill, with vaudeville, a revue and a special attraction (Princess Della Pattra).

GREENSTONE SWITCHES.

Albany, July 21.

Charles E. Greenstone has signed with the O. H. Stacy Amusement Company to manage the Empire in Glens Falls. He plans to book legitimate and vaudeville. Greenstone is well known in Albany, having been treasurer of Harmanus Bleecker Hall for years, resigning when F. F. Proctor bought that theatre last year. He has also been connected with the Shubert theatre in Rochester and Van Curler Opera House in Schenectady.

BROADHURST BARS CRITIC ALAN DALE

Won't Let Hearst's Solon See "Come Seven."

The feud between George Broadhurst and Alan Dale, the critic for the New York "American," was declared on Monday when the publication was informed Dale would not be admitted to the Broadhurst where "Come Seven" opened.

The present affair dates from the premiere of "The Wonderful Thing" at the Playhouse in the spring, the producer taking exception to Dale's review of the show. Differences between the critic and manager first came with his comment on "The Law of the Land" some seasons ago.

It was thought things were squared when Dale's show "The Madonna of the Future" was presented at the Broadhurst, although the attraction was a Morosco production. Stories current at the time gave the idea of Dale being denied admittance to his own show. He was off the "American" staff for some time and when rejoining the bars "were let down." Tuesday morning's edition of the "American" carried no notice of the opening of "Come Seven."

SHUBERT'S CENTRAL, CHI.

Lease Former Whitney Opera House for 10 Years. Upstairs Theatre.

Chicago, July 21.

The Shuberts have secured the Central music hall, formerly known as the Whitney opera house, taking it over on a ten years' lease. In other days this house, though an upstairs theatre, berthed many musical comedy successes. In recent seasons it has been used for recitals.

The Central is outside the Loop, but within a few steps of Michigan boulevard and close to the Studebaker which has been made a big winner by the Shuberts. The firm has been on the hunt for theatre acquisitions, so the securing of the Central is not wholly a surprise. Remodeling may increase the rather moderate capacity and the changes may possibly make of it a downstairs theatre.

Rose in on Edwards Revue.

A corporation to produce the forthcoming Gus Edwards Revue of 1920 is being organized in which Morris Rose will hold an important position considering the fact he will back the show financially, together with several others.

INSIDE STUFF ON LEGIT

(Continued from Page 11.)

symphonies, which may account for his leaning away from opera at this time.

One of the leading producers complained to friends this week of "more box office trouble," there having been a shortage of $25,000 at a prominent Broadway theatre. Implicated in the alleged defalcation is a relative who when asked what he had done with the money replied that he did not know. The youth is supposed to be secluded on Long Island, where it is hoped his memory will be refreshed. He is under bond of $5,000, which is the usual sum for treasurers, but it is said that there will be no prosecution, due to family ties. Mentioned as implicated also is a bank employe where the theatre deposits were made. According to the story, it was possible by collusion with the bank clerk to manipulate the theatre's accounts, the expose coming only when the account was audited for the season. It is supposed through the general sinking fund system sums were credited to the theatre on firm checks on withdrawals from the house account.

Back stage at the Globe they have the impression that Lew Holtz is suffering from a rather exaggerated idea of his own importance. Recently Al Jolson was in to see the "Scandals of 1920," in which Holtz is appearing. One of the stage crew knowing that Jolson was out front tipped Holtz to the fact, with the result that Holtz turned on him and stated, "Don't you know that it is a matter of bad form for you to tell one big star that another big star is in front to watch his performance?" At which the stage hand walked away looking volumes of disgust and Jack Rose, who was passing, turned and slipped Holtz the "bird."

Edwin Keogh, who has been confined to the Manhattan Hospital for six months, is well on his way to recovery, and is to start for the Pacific Coast to become identified in the picture producing field. At one time during his stay at the hospital the doctors despaired of his life, and it was believed that he had but an hour or two to live. He managed to weather this crisis and is now able to be about.

The following letter will give an idea of his condition:

"Editor Variety: I want to thank you for your kindness in sending me Variety while I have been an inmate here. It has kept me in touch with the profession I love. It pleases me to inform you now that I am fully recovered. During my illness I lost the use of my legs, but now I am running races. The doctors and nurses here have been especially kind to me.

"I am to leave shortly for Hollywood, where I am to make my home with Lou Anger and his wife, who have invited me to spend the rest of my life with them. That is "some" kindness. I am to be permitted to help on some of the comedy scripts for the Comique Film Company, of which Mr. Anger is general manager, and which is to star 'Buster' Keaton.

"I have just read this letter over and it sounds like a boost for a hospital and a 'pal,' so I will conclude by saying both deserve it. Yours sincerely,

Edward Keogh.

"Ward 56, Manhattan Hospital, Ward's Island, N. Y."

All the show people and theatrical newspaper men will be curious over the recently announced new piece by Alan Dale. Dale is one of the very few critics who prove they know something of stagecraft by turning out plays. That being essential in the minds of many to reliable criticism of the stage, the merit or demerit of a critic's own play doesn't affect the point. Dale's newest is "Nobody's Fool, written by the author most likely with May Robson in mind. It is a comedy. Dale's last was "The Eternal Magdalene," that had a little vogue, though not over-well thought of. Augustus Pitou will produce "Nobody's Fool." Now the dean of American dramatic critics and the leader of his clan, Alan Dale commands a certain respect from all theatrical writers which is always accorded him. Although possibly curbed to an extent more or less with the Hearst papers, Dale is said to receive $20,000 annually as the dramatic reviewer for the New York "American," which appraises his value more than anything else could. His contract with the Hearst paper, lately expiring, was said to have been renewed at the figure quoted, which was the critic's salary following his return to the Hearst sheet, after being away from it for a couple of years. Dale has a remarkable command of English. He very likely surpasses all daily reviewers in that respect, and in a way is not unlike the late Leander Richardson. At one time Dale was secretary to Richardson. Richardson could make a typewriter do tricks and never had a day's schooling. The late and great Leander left home on a freight train. At 30 he was informed by the physicians of an insurance company he had been rejected through his physical condition, and the doctors told Richardson to take care of himself as he had not much longer to live. Richardson died at 63. Whether Dale absorbed any of Richardson's extraordinary mentality is problematical, but Dale has a mentality of his own, and like Richardson took himself up alone and by himself. If Dale were a bit more of a constructive critic he would be in a peerless position, but at that there are many on the stage who in their hearts must thank him for a tip of some kind or other that benefited them in the past, and, anyway, give Dale credit for knowing his business. He was on a daily, and if caustic for his readers, that elevated him to $20,000 yearly on the most influential chain of papers in America—not a bad steady salary for any special writer whether a dramatic reviewer or plain typist.

"LADIES' NIGHT" DUE TO PROVE WINNER

Woods' Show in Asbury Park. "Funniest and Broadest Second Act Ever Played."

Asbury Park, N. J., July 21.

A. H. Woods has a "gold mine hit" in "Ladies' Night" if it can be played on Broadway as it was here when opening this week before a crowded house.

The second act is the funniest and broadest ever seen on the American stage. That may be safely said, but whether that same second act will be the same when it reaches New York is another proposition.

The piece was written by Avery Hopwood and Charlton Andrews. It is mostly of a Turkish Bath and a husband who is accused of neglect by his wife. The husband is abashed at the sight of women in decollete. Two of his male friends "job" him into a Turkish Bath for women, to see a "Pagan Orgy." The second act is the bath, which is raided by the police.

The risk of the play is in situations and dialog. The other two acts have fun in proportion to the "dirt."

Cast is splendid, with John Cumberland as the husband, Fred Douglas, Charles Ruggles, and Allyn King. Miss King as "The statuesque lady from Georgia" did remarkably well in her first dramatic effort. Fay Marbe was not in the cast, Evelyn Gosnel substituting. There are but two weak points among the players.

The costumes were noteworthy. Most so among them were Miss King's evening gown and her one piece purple bathing suit.

COMPLAIN TO EQUITY.

Frivolities Cast Registers Kick About Performances.

Complaints were received by the Actors' Equity Association from members of the "Frivolities of 1920" now on the coast, the players claiming they were working nine performances weekly but only receiving pay for eight.

The A. E. A. endeavored to reach G. M. Anderson, who produced the show, but were unable to. The matter was then turned to the Producing Managers' Association, which was not any more successful in locating Anderson.

The P. M. A. advised the "Frivolities" company manager all performances over eight must be paid for pro rata.

No further complaints are known to have been sent in from the company within the last two weeks.

CHANGE "LIGHTNIN'" CAST

Third Season Now Being Looked For.

Cast changes in "Lightnin'" are being tried with the idea of casting road companies of that attraction in the fall. Milton Nobles went in Frank Bacon's part of "Lightnin' Bill Jones" several performances within the last week and is reported "set" for one of the companies. Dolly Nobles is also lined up for that show. Mr. Nobles was selected after Foster Ball withdrew and after another vaudevillian was tried.

Other changes have Benjamin Kauser playing "John Marvin" and Mr. Bacon's daughter doing Margaret Davis" the role held by Jane Oaker, who is said to be on vacation.

"Lightnin'" continues to fine business at the Gaiety and booking men say it has a good chance to continue into a third season, though that is not finally decided on as yet.

Channing Pollock has declared himself "off" of all musical show playwriting in the future, confining himself to drama only. He gave as his reason the comparatively small remuneration for the author in musical shows, where royalties are split three and sometimes four ways. In dramatic plays as a rule but one person with royalty rights figures. Pollock's last musical show to be produced was "The Grass Widow." "The Beauty Shop" preceded it, although actually written first. The author is to spend the winter in Egypt to secure local color for a new play. He will not start, however, until his "Orchids," which A. H. Woods is to produce, reaches the boards.

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (32d week). Proved exceptional last week. Climbed over previous week, while practically entire Broadway list fell off with the season's worst weather breaks. "Lincoln" got $9,300.

"Cinderella on Broadway," Winter Garden (5th week). Sure of continuation of big business with arrival of out-of-town buyers, the advance guard of whom are already here, as indicated in the business of several shows.

"Come Seven," Broadhurst (1st week). Opened Monday. Reviewers liked it, with show appearing to have a good chance.

"Ed Wynn's Carnival," Selwyn (16th week). Still making profit, with last week's takings around $11,000. Has three weeks more, then goes on road.

"Famous Mrs. Fair," Miller (31st week). Run indefinite and now pointed to last well into August. Drew profit last week with better than $6,000 in.

"Follies," New Amsterdam (5th week). Broadway's money leader, with little fluctuation in the gross. Takings amounted to $34,000, near top money at the scale ($4). Gallery off.

"Foot-Loose," Little (11th week). Takings not large, but booking continued, probably with the idea of establishing a Broadway run.

"Florodora," Century (16th week). Few revivals have succeeded in attaining summer run in New York. "Florodora" proving the exception. Attraction regarded as cinch for road. Tour starts in September.

"Girl in the Spotlight," Knickerbocker (2d week). In spite of summer's worst weather breaks this attraction hit over $14,000 for first week and should jump to $17,000 this week. Is regarded as one of the best musical shows offered in summer.

"Gold Diggers," Lyceum (43d week). Leads non-musical bunch, several of which are due to hold over into next season. Seat sale extends far into the fall.

"Honey Girl," Cohan & Harris (12th week). Not typically a summer show; indications are that had it been held until fall it could have run through next season. Doing fairly well and should recover next month.

"Jane Clegg," Garrick (22d week). Final week, show stopping, but may be sent for road in the fall. Theatre Guild relinquished house until October, when its new season starts.

"Irene," Vanderbilt (36th week). Rains at show time early in the week hurt a little, but show jumped to standing room from Thursday night on. Shaded $15,000 on the week, showing its class.

"Lassie," Nora Bayes (16th week). Under $9,000. Talk of moving into a downstairs house early in August. Most of the houses are allotted to new shows, however.

"Lightnin'," Gaiety (97th week). Preparations for road companies being made. Business of the original company still big, with chance of third season still good.

"Night Boat," Liberty (25th week). Like nearly all the others, this crack musical comedy felt the weather handicaps last week, but went to $18,000 and still held its position, ranking third in takings to "Follies" and "Cinderella."

"Not So Long Ago," Booth (12th week). Has about three weeks more to run, with "Happy Go Lucky" ("Tilly of Bloomsbury") its August successor.

"Scandals of 1920," Globe (7th week). Show doing well, though under the fast pace of first weeks. Matinee and week-end business off; $17,000 last week.

"Seeing Things," Playhouse (6th week). Doing little. House under guarantee until September; show management trying for run.

"Silks & Satins," Cohan (2d week). Opened Thursday, last week. Business fair to date. Show being strengthened. House reported under rental for eight weeks.

"The Storm," 48th Street (42d week). Now aimed to run until second or third week in August, with profit still turned. Will be succeeded next month by "Opportunity."

SEVERAL CLEANING UP CHICAGO

G. V. F. at $17,000 and "Sweetheart Shop" at $19,000.

Chicago, July 21.

"Greenwich Village Follies" (Studebaker, 10th week). Continuing in the heavy money class with about $17,000 this week.

"Mama's Affair" (Cort, 7th week). With a break in weather got over $8,000.

"Three Wise Fools" (Powers', 9th and last week). Consistent money maker on return engagement, closing to about $6,000.

"Passing Show" (Garrick, 8th week). Corralled approximately $18,000.

"Welcome Stranger" (Cohan's Grand, 30th week). Best of them all; did between $11,000 and $12,000.

"Sweetheart Shop" (Illinois, 14th week). Owing to typographical error this show was mentioned last week as doing $13,000 when in reality it did better than $18,000. This week with a $2 top being tried out the house is doing around $19,000.

NEWS OF THE DAILIES

Seven new shows, five of which are musical comedies and two straight plays, and four touring companies of the successes of previous seasons, are the plans of the Arthur Hammerstein office for the coming season. Of the new pieces "Tickle Me," with Frank Tinney as the star, is to open at the Selwyn theatre on Aug. 16. The piece is now in rehearsal and in the cast are Louise Allen, Allyn Kearns, Marguerite Zender, Paul Ryman, Vic Casmore, Marcel Rousseau, Ben Mulvey, Elizabeth Dunn, Olga Mishka, Ivan Stragoff and Grant and Wing. The book and lyrics are by Otto Harbach, Frank Mandel and Oscar Hammerstein 2d, while Herbert Stothart furnished the score. William Collier is staging the piece. Frances White is to appear under the Hammerstein management in a piece called "Jimmy," which is to be presented on Sept. 20. Ben Welch andy Roger Imhoff are to be in her supporting cast. The authors of the "Tickle Me" show also wrote the White vehicle. Otto Harbach is also preparing a musical version of "Never Say Die," the former Collier success which is to be presented under the title of "I'm Cured," which is to be presented in Hartford for the initial performance on Oct. 11. "The Love Apple" is the title of a Ride Dudley musical piece which is to be offered about holiday time. "Blossom Time," by Otto Harbach is to be presented in February and Louise Allen will be withdrawn from the cast of the Tinney show to be featured in it. "The Marriage Net," by Ada Patterson, is a drama and a play on the Sinn Fein situation by Eugene Walter is also promised. The latter has, however, been denied by Walter. Irene Franklin is also under contract to Hammerstein and will be seen next season on tour at the head of the "Always You" company. "Some Time," "Somebody's Sweetheart" and "Tumble Inn" are also routed for the coming season.

Last week two reports were filed on the valuation of the New York Theatre property as a result of the controversy between A. L. Erlanger and the other stockholders of the company. The reports also set a valuation on the capital stock of the company. The site and theatre buildings were sold last October for $3,200,000 subject to a mortgage of $1,100,000. Mr. Erlanger protested this sale, stating that the property was worth $4,000,000 and that the good will was worth several hundreds of thousands additional. The majority report fixed the total net value of the New York Theatre Co. property on Oct. 24, 1919, on which date it was sold to the Seneca Realty Co., as $2,497,207.50. This fixes the stock value at $222.01 per share. The minority report places the total net value as $2,101,442.50, or $202.02 per share. The assessed valuation of the property for 1920 is $2,665,000, while in 1919 it was $2,415,000.

"To-morrow's Price," the Samuel Shipman-Percival Wilde comedy-drama is to open the season at the Hudson theatre on Monday night. Taylor Holmes will be seen in the leading role. The hurried New York opening is undoubtedly due to the desire of the A. H. Woods' office to beat Brady to Broadway with a Wall street play.

The rehearsals for "Paddy the Next Best Thing," which is to be presented in this country under the dual direction of the Shuberts and Robert Courtneidge, the London producer, have started. This is the same piece in which Peggy O'Neill is appearing so successfully in London. Charles Moore, the London stage director, is here directing the company, which includes Eileen Huban, Cyril Scott, Pauline Armitage, Eunice Elliott, Walter Edwin, Julia Stuart, Charles B. Wells, Isabell West, Hugh Huntley, Kitty O'Connor, Hamilton Christie, Chas. McCarthy, Hilda Harris, Lida Lane and Emily Lorraine.

John MacMahon, who for the last year has held the position of dramatic editor on "The American," has taken over the editorship of things theatrical for "The Evening Journal," in addition to handling the Hearst morning paper. He replaced C. F. Zittell, who is no longer connected with the Hearst publications. In addition, MacMahon will represent in this city the various publications owned by Mr. Hearst in this country and will also conduct the dramatic departments of the various Hearst magazines.

Joseph De Milt has been appointed general manager for the Vanderbilt Producing Co., and will have charge of all of the touring companies of "Irene," the first of which is to open at the Wilbur theatre, Boston, Aug. 16. A second company will open in Springfield, Mass., on Sept. 27. John Wilstach has been appointed general press representative for the firm.

Judge John C. Knox in the Federal Court last week handed down a decision to the effect that "Cyrano de Bergerac" does not infringe on "The Merchant Prince of Cornville." The suit was brought by Ruby L. Hodgson against Edward Vroom, who was to present a revival of the piece in this country last spring.

"Ben Hur" is to be sent on tour this season, it's 22d since the initial production was made. Just how long it will remain out is a question, but the interests holding it will naturally give sufficient number of performances to protect their holdings in the stock and picture rights of the piece.

George M. Cohan has entered into an agreement with A. L. Erlanger whereby the Cohan Theatre will house naught but George M. Cohan productions during the coming season. The William Rock "Silks and Satins" revue will remain there until Sept. 4, and on the following Monday the first of the Cohan shows will make its appearance on Broadway. It has been definitely decided that it will not be "Mary," as that attraction is booked for another house.

"Ladies' Night," a new A. H. Woods farce, opened at the Savoy Theatre, Asbury Park, on Monday night. In the cast are John Cumberland, Charles Ruggles, Allyn King, Evelyn Gosnell, Claiborne Foster, Helen Barnes, Grace Kaber, Adele Holland, Edward Douglas, Mrs. Stuart Robson, Gabriel Gray, Nellie Fillmore, Gladys Preston, Judith Vosselli, Edna Ann Luke, Julia Ralph, Vincent Dennis and Fred Sutton. It is due at the Eltinge, New York, Aug. 10.

Earl Carroll, after the production of "The Lady of the Lamp," which he is doing in association with A. H. Woods, opens at the Republic, plans to present Thomas Wise in "Daddy Dumplins," which Carroll wrote in collaboration with George Barr McCutcheon. Later in the season "Call a Taxi," a musical comedy; "No Sale," a comedy drama, and "Salmagundi," a musical novelty which Carroll wrote with Elbert Hubbard, are to be offered.

The will of the late Clifton Crawford, who died in London June 3, has been filed for probate in the Surrogates' Court. The will was executed on July 26, 1905, and leaves his entire estate of less than $5,000 to his widow, Emma B. Crawford, of Larchmont, N. Y.

The ice plant at the Palace theatre is turning out a greater supply than is needed and arrangements have been made to distribute the surplus to the poor. Good story, calling attention to the fact that the house is cool and also that the management is charitibly inclined.

Arthur Rivers, a dancing instructor; Joseph Mulcahey, an actor; John Walsh, a clerk, and William Flynn, clerk, were arrested Sunday charged with having stolen the clothing belonging to Ruben Weller, a ticket broker.

Robert Beattie, an actor residing on West 51st street, reported to the police of the West 47th street station that he believed that his two children, Robert, Jr., and Flo Ethel, had been kidnapped. The children had been missing since Saturday morning.

John Murray Anderson has decided to call his latest musical comedy effusion "The End of the World." It is a question if Aaron Hoffman will let him get away with it, for the famous Toplitsky sketch which made Alex Carr famous bears that title and it is still playing.

That Al Jolson and his wife, who lately divorced him in San Francisco, are stopping at the same hotel in Atlantic City is believed to be an indication that a reconciliation is to be effected. The tenor of the comedian's remarks when asked regarding this seems a confirmation.

(Continued on Page 21.)

TEMPERAMENTAL HENRY.

Indianapolis, July 21.

Presentation of "Temperamental Henry," Samuel Merwin's own dramatization of his three books about the adventures of small town Henry Calverly III, for the first time by the Stuart Walker company at the Murat last week served to bring out a number of dramatic faults which both author and producer immediately recognized and set about eliminating, as a precaution looking toward success on Broadway with the piece this winter.

As a piece of writing with undoubted appeal "Temperamental Henry" leaves little to be desired, which may be said of all of the "Henry" yarns that appeared in the Cosmopolitan some time ago and in book form later. Even in the too involved form in which the troubles and triumphs of Henry were presented on the opening night of the dramatized version there is enough of the elements necessary to pull the heart strings to make a Broadway audience feel it has had its money's worth. If the producer and author make full use of their talents and experience the play ought to reach Gotham in fine shape. Indianapolis was not at all disappointed with it. First nights do not happen here regularly.

Henry and his closest friend, Humphrey Weaver, work on the local newspaper. As a side line Henry, who is the town genius in almost everything literary, is directing an amateur theatrical. In the midst of this Henry angers his editor and a local girl is involved in a scandal. The girl tells the editor that Henry is responsible and the editor prints the yarn. Henry cares little for the town chatter this evokes, but the fact that it just about cooks his goose with Cicely, his sweetheart, is a severe blow. The "committee" in charge of the theatrical decides it ought to oust Henry as a matter of plain morals. Humphrey takes Henry to live in his apartment in the face of public opinion. About this time Mr. Galbraith, editor of Galbraith's Magazine, has landed in the village, has read some of Henry's stuff in the paper, and, popular fancy regarding these grouchy editors to the contrary, tells Humphrey he will take him to New York to edit his periodical and Henry to write for it regularly.

It is night, and Henry sits in deep dejection in Humphrey's apartment when Cicely comes in to tell him good-bye and impart the news that her uncle, Senator Watts, is taking her to Europe. She goes and it is near midnight. Henry's dejection is deeper and deeper, when in walks Corinne Doag, best ticketed as "the village vamp," who is pointed out by all proper mothers as everything their daughters should not be. The best bedroom farces have nothing on the ensuing moments, in which Corinne tries to induce Henry to make love, elemental, pschawful love to her. Henry's nobility rises to the occasion and he forcibly ejects her, thereby working himself up to a "great moment" in his life. The urge to write is irresistibly upon him, and he writes, writes like the very devil, writes all over the place, in fact. He keeps at it until morning, when Humphrey comes in, reads some of it and realizes it is great stuff, real literature.

The committee meets that morning to take final action on Henry. Humphrey tells the committee what a genius it has in his friend, proving it by revealing Galbraith's offer, only to receive word in the midst of the conference that Galbraith is leaving town suddenly.

Humphrey steals an automobile, speeds to the station, picks Galbraith off a train, drags him back to the meeting and thence to a lawyer's office, where he makes him sign a contract binding his promises, after showing him the wonderful writing Henry ground out in the early hours.

All this is conveyed across the footlights in rather disjointed fashion. The movement is not made clearer by a labyrinth of minor plots through which it must pass.

But this village vamp, Corinne Doag! New York ought to enthuse over her. She's a new edition of an old article, calculated to make lots of tired business men blush with guilty, but none the less delightful, memories.

Find fault as we may, and as New York may, no one can get around the fact that the chief character compels recognition as a true presentation of type. What is more important is that one cannot help laughing at and with Henry, regardless of how messed up is the setting he adorns.

Fowler.

SELF DEFENSE.

Atlantic City, July 21.

Logically unfolding and revealing throughout a well planned plot Myron C. Fagan's new melodrama "Self Defense," opened at the Apollo Monday. The interestingly interwoven story of underworld and cultivated social world is introduced by a prolog, in time preceding the main action of the play by three years, a motive being thus provided for subsequent developments.

A studio furnishes the background for the disclosures that the artist, an adopted son of a judge, is in love with his model, about whom definite family history is not available and to whom suspicion points as a murderer. The son assumes the blame for the crime but the efforts of the prosecuting attorney bring to light the true facts and mark as the criminal the young man's butler.

Probable and logical in its main sequences, there are several instances where the author falls down in his characters or his action. The most noticeable is in the character of McGraw, overdone as the comedy-relief. The action in the opening scene of the second act becomes secondary to the humor, which is too obvious. Cantwell, as a lawyer of ability, does not run true to type in that he has not the facts of Gunnell's family complications at hand. There are as well as faulty characterization, two faulty pieces of logic, one is the lack of convincing motive for the butler's crime and the other the dependence of the atmosphere of mystery upon the use of a silencer on a revolver, which dependence is as upon a broken reed. These details are however small in comparison with the many merits of the play. As a whole it is interesting, full of action, the suspense well sustained and the parts well acted.

Scheuer.

HUGUETTE AU VOLANT.

Paris, July 10.

"Huguette at the Steering Wheel." This four-act comedy by Jules Chancel and Pierre Veber at the Porte St.-Martin, is an up-to-date sentimental story. Paul Letournel (Maurice Lehmann) was ruined by the war and goes to South America to retrieve his fortune. He returns in a year and is astounded to find his wife Huguette (Mlle. Sylvie) living in the acme of luxury. He soon suspects she has an intrigue with Forgier (Clarins), a politician.

Forgier is in love with Huguette, but their present friendship is without a blemish, for Huguette is true to her husband and has always resisted his gallant proposals. However, she has taken advantage of his position and established a commercial enterprise which has brought in a pile of dough, thanks to the parliamentary influence of her pseudo-protector.

Letournel is convinced his wife has been faithful, yet he now tries to reassume his marital authority, which leads to domestic squabbles. Huguette has taken a taste to business and has succeeded, so she is determined to keep the steering wheel in her own hands.

There is a quarrel, whereupon the husband leaves with his wife's stenographer (Yvonne Villeroy). But they all meet again, by a happy hazard arranged by the authors. Forgier proposes marriage to Huguette, but when she sees her husband she realizes she has never ceased to love him and takes him into her business as a partner.

The play is interesting, clean and well acted. Still, I do not prophecy a long run for "Huguette at the Wheel."

Kendrew.

LES QUATRES COINS.

Paris, July 10.

Under the auspices of the authors co-operative at the Theatre des Arts, M. Nozier, critic of "L'Avenir," introduces us to a man of 45, who returns from the colonies worn out, though it cannot be said with hard work.

He is a widower and father of a girl nearing the end of her teens who has remained in Paris during the painter's long sojourn in Madagascar. He imagines he is old, but his heart is still green, for he falls in love with his daughter's friend. He is likewise gone on an artist's model.

Both find the middle-aged man agreeable and he has only to choose. This constitutes a game of "four corners," the father finally marrying the younger of the two girls, his daughter's friend.

The comedy is the history of a fellow who grows young under feminine influence, smartly written and well played, particularly by a newcomer, Sarah Rafle, in the role of the friend, supposed to be 20 years of age.

This work was previously given at a private performance at Maison Laffitte under a different title. Its life at the Arts will not be long.

Kendrew.

MA FEMME ET SON MARI.

Paris, July 10.

The title of this comedy by Lucien Mayrargue and Maxime Carel at the Theatre Femina is liable to lead to confusion. We have had "Mademoiselle My Wife," "The Husband of My Friend," "The Lover of My Wife," "The Wife of My Friend," and now "My Wife and Her Husband," all very Frenchy and not of a category to improve the purity of local literature.

The French Society of Authors would seem to be formed of a curious mentality, each member trying to outdo the other in risky situations, broad farce and spicy titles. And they claim a lower entertainment tax for the sake of art. It

A CARD OF THANKS

President Wilson and I have some things in common. Although victims of different maladies, we were stricken about the same time. Both were seriously afflicted with ailments that baffled science, and both were the subjects of many rumors concerning the nature of our complaints. A great difference, of course, was that his was an international calamity and mine a personal one. However, we both survived the crisis and today we are both slowly mending our respective ways back to health.

But here the analogy ceases.

My congress of friends have just given me the greatest benefit on record. But the national congress hasn't given the President even the benefit of the doubt!

Yes, I would much rather be of the Great White Way than in the White House. It is the Great White Way because it pulsates with the milk of human kindness. Having drunk deeply of its nectar, I want the whole world to know how proud and privileged I am to be a member of the theatrical profession. Believe me, it is a grand and glorious feelin'.

I claim the further honor of being the wealthiest woman in the world. I made a draft on the bank of friendship and lo and behold! what happened? From the tremendous resources of their love and from the unlimited reserves of their sympathy they poured forth a golden, never-ending stream of comfort and cheer.

Every day during my long period of illness they have done something to prove their friendship. They have deluged me with messages, fruit, flowers and other tokens of good luck and good cheer. In person, in thoughts and in deed they have revealed that friendship is the most beautiful, most perfect art in the world.

Then came those wonderful public demonstrations, the testimonial performances in New York and Chicago. So many persons contributed to the success of these movements that it is a physical impossibility for me to extend my thanks and to express my gratitude individually. Hence, I take this means to say to

The committee of managers and friends who arranged so successfully;

The artists who appeared so graciously;

The public who responded so numerously;

The newspapers, daily and theatrical, throughout the country, who exploited so generously;

And to all others who participated so willingly

GOD BLESS YOU ALL

This same message I send to the thousands who have honored me with their messages of hope, their prayers for health, their thoughts and gifts of affection, and their offers of financial assistance.

Some day I am going to be well again and my constant prayer is that I will live long enough to prove worthy of the blessings you have so liberally bestowed upon me. In the meantime I hope you will not cease loving me just because I am started on the road to recovery. It was your love that made my progress to health possible and having learned its wonderful power I am covetous of its continuance.

And thus with a heart overflowing with gratitude and with a mind glowing with pride over the great deeds you have done, I again say

GOD BLESS YOU ALL

NELLIE REVELL

St. Vincent's Hospital
New York City, July 19, 1920

may be old fashioned, but I do object to smut.

Jacqueline and Julien think they are in love with each other. As a matter of fact, it is a selfish flirtation, while there is likewise a slight impediment in their happiness. Jacqueline is the legitimate wife of Andre. Being undecided in her future, an uncle counsels Jacqueline to make a loyal experiment of six months' frequentation of Julien's society on strictly platonic lines.

In this manner Julien and Jacqueline live together as an honest married couple, although the curious trial cannot be conclusive as they have promised the pretended marriage shall not be consummated. Nevertheless Jacqueline, at the end of a month, realizes it is her real husband Andre she fondly loves and forthwith returns to the conjugal roof, while Julien takes on again with his former mistress.

It is to be hoped the authors do not consider they are sketching modern habits and thereby they are dissecting a thesis. They have written a comedy of the weakest order which will not have a long run, albeit the farce is no worse than a number of its predecessors this past prolific season.

Kendrew.

COME SEVEN.

Urias Nesbit	Arthur Aylesworth
Florian Slappey	Earle Foxe
Seminole Mashby	Charles W. Meyer
Probable Huff	Harry A. Emerson
Lawyer Evans Chew	Henry Hanlon
Cass Gaspers	Thomas Gunn
Vistar Goins	Gail Kane
Elzevir Nesbit	Lucille LaVerne
Lithia Blevins	Suzanne Willa
Mrs. Chew	Eleanor Mostell
Mrs. Goins	Carrie Lowe

Fair entertainment, but on the whole disappointing is a safe and sure estimate of "Come Seven," by Octavus Roy Cohen, which George Broadhurst brought to the Broadhurst July 19. It was heralded as a riot. This should partly account for its failure to start one, but the real faults were fundamental.

Mr. Cohen succeeded in what he tried to do, but he did not try to do overly much. He worked out a clever plot, brightened it at points with sharply turned expressions and plays on words, but with no real wit, and Mrs. Lillian Trimble Bradley, who staged the piece, had her eye more on Broadway than on really comic effects. A capable cast helped her out by exploiting their own personalities rather than by attempting to give a richly true and essentially comic idea of negro life.

The play itself is based on Mr. Cohen's stories of negro life that appeared in the Saturday Evening Post and in presenting it here every effort was made to keep the idea in the mind of the audience that the players were white, not colored. This can be understood on other than artistic grounds, but at the Broadhurst it was in evidence as part of the scheme to provide good commercial amusement and nothing else. Even granting them their right to do this, they succeeded only fairly well. In the first place there was no sentiment. Probably it was felt this would give offense, but it helped emphasize the final impression of the piece, that it was farce in blackface, not a humorous comedy of negro life.

The plot revolves around a diamond ring belonging to Elzevir Nesbit, wife of Urias Nesbit, who jes' sits around when he isn't playing with the ivories. To Urias comes Florian Slappey, the Beau Nash of the community, with a scheme to take the ring, pawn it, put through a deal and return it. Various complications result from this substitution. They are artificially funny. Arranged like chips on still water, they leave the feeling any deep swelling from below of real emotion would knock them galley-west, despite the occasional bright lines.

To the piece itself Gail Kane brought the chief charm. She gave a consistently delightful impersonation of the happily and inoffensively vain colored belle who fancied herself in the clothes the rich white lady had given her. Earle Foxe played opposite her, bringing little to his part except his own sufficiently pleasing personality darkened to blackface. The spirit of negro life was best caught by Arthur Aylesworth, Lucille LaVerne and Charles W. Meyer, perhaps best by the two men as Miss La Verne behaved a good part of the time as if she were putting over a monolog in vaudeville. Suzanne Willa and Henry Hanlon handled their roles competently, but their trouble was the trouble of the author and producer—a striving for superficial effect that remained that and nothing more, and drew just that kind of a laugh. Harry A. Emerson in a burlesque detective character was at once a failure and a success for the same reasons.

Leed.

SILKS AND SATINS.

The venture of William Rock in the revue thing and called "Silks and Satins" opened at the Cohan July 15. It didn't come into Broadway in any way prepared to battle against its similar line predecessor on the same street.

In short Mr. Rock presented a vaudeville show at $2.50 or so, and not a very good vaudeville or any other kind of a show.

The play ran in two acts. It may be running yet. That did not look likely though from the premiere performance, which had a couple of bright spots in the first act, the show's only real comedy in the second act, with the remainder ofttimes a painful reminder of what good vaudeville really is.

The audience bowled 'em over in rapid succession, with the most suffering vaudevillians being Dugan and Raymond and Harry Hines. Mr. Hines was sent in next to closing, or just before the grand finale of the performance and he did a grand flop with the finale close after him. Dugan and Raymond did too much, much too much, and the much too much was their auto act, given in the second part, after they had given their airplane turn in the first half. The airplane with its apple dropping for lie telling seemed to secure some laughs in the revival of the idea, but the auto turn never started, not any more so than the couple seemed to be able to start their car, somewhat similar trouble that occurred the first night at "The Follies" to W. C. Fields, in his laughable Ford Flivver Family turn. The chances were July 15 in the evening (and what a warm evening it was!) that most of the first nighters at the Cohan had seen the Fields travesty.

There were several staged numbers in "Silks and Satins" and much silk also satins enveloping the chorus ladies. One number was made a chorus number in a way, and another number had a crane effect, with about six girls seated on the end of as many planks; another number held young women as electrically lighted flower buds. It was pretty, also the song accompanying it, "My Rose of Memory," sung by Jay M. Regan. About the best of all of the other songs was "I've Got a Sentry," also sung by Mr. Regan. Aileen Stanley did quite nicely considering the show and the weather. She sang some songs of the score and of her specialty. A Chinese girl, Joe Quon Tai, raised applause for her voice, in two songs; Bill Rock did little himself on the stage, dancing a couple of times and doing the chorus bit, during which, when one of the girls said "O. K." to him, Rock replied: "Did you say 'O. K.' or 'A. K.'" (probably the first time "A. K." has ever been used on the legit stage); Ernestine Myers danced, so did Johnny Dale, and Miss Myers stuck a couple of strong wiggles in her Oriental dance numbers; then there were West Avey and Dennis O'Neil in blackface who got something from their dancing finish; and the best comedy number was a Bolshevik bit at the opening with all the male principals telling why they became anarchists.

The comedy hit went to Demarest and Collette. They did their full turn. When Bill Demarest reached his falling fruitless nip-up, and repeated often, the house accepted that as genuinely funny low comedy, which it is, the way Demarest does it.

Rock took a long chance in giving quite some prominence to Irene and Bernice Hart, a couple of nice little girls who attempted to sing in the Van and Schenck style. They were programed as proteges of Van and Schenck. The first time the girls sang, walking in on a Rock number, they were liked and did well; but after that each time was too often. The girls may be there but Rock sprung them too early. A vaudeville course might do a lot for them.

The program says the "book" of the piece is by Thomas Dugan, but it's unlikely that Dugan will make any such claim, nor even claim that any kind of a book is there. Lyrics are by Louis Weslyn with music by Leon Rosebrook. Earl Lindsay staged the numbers.

"Silks and Satins" looked to have a chance after the first act, but the second act killed the prospect, and then it didn't even look as though it could be whipped in for metropolitan showings. Nor did it look as though Bill Rock had given his entire attention to the preparation of the show. If they had shifted the second act into the first act's spot and ran the first act second, there would have been a better impression left, but even then that could not have saved it.

The production, however, is useable. With Rock's name after another company has been recruited he may be able to do something in the sticks, or perhaps under another title, following revamping slip into a big city for another try.

Rock could have done better, he has done better with much less before.

Sime.

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JEAN ADAIR and CO. (5).

Comedy Drama.
27 Min.; Full Stage (Spec. Set).
5th Ave.

The scene is the hide away room of the Moscow Cafe. The Moscow is a very wicked place with an unscrupulous proprietor. A Mr. Smith phones to reserve a table. The proprietor, sensing he isn't one of the regulars, plans to blackmail him, using a girl in one of his dance teams to put the shake on. Mr. Smith arrives. He is a fatherly looking gray haired gentleman. Miss Adair slips past the attendants and joins Smith who proves to be her husband. They are from Trenton and both wanted a peek at the Moscow. They decide to allow the proprietor to continue thinking they are not man and wife. Miss Adair mothers every one who comes in contact with her. The husband of the woman blackmailer succumbs to her motherly personality and wants to call off the dirty work. The boss frisks Smith's coat and finds his real name, J. C. Waters. The girl thereupon accuses Waters of abandoning her in Utica, demanding $1,000. Miss Adair returns from the dance floor in time to hear the accusation. The dancer also responds to the sweetness and purity of the old lady's approach and is reduced to tears when she gives her some motherly advice about her seven-year-old son. The dancer and her husband announce that they are through with the cabaret life and Mr. and Mrs. Waters offer to help them. The proprietor is confounded further when learning the old couple are really married. A comedy touch is the proprietor offering to return a $50 tip to the old gentleman who tells him to keep it, as it's counterfeit. At the finish the old people decide they have had enough of the wild life and exit arm in arm. It's a dandy little playlet, most capably cast and played. The wickedness of the Moscow may be a trifle overdrawn, but it suffices for the background and the playing is so legitimate it is lost sight of. Miss Adair has a role that fits her personality like a glove and never misses an opportunity to register. The male opposite is a dignified, convincing elderly father. The juvenile, formerly seen around in another dramatic offering, gets all there is out of his role, and the other two members are up to the average. The scene is a typical reproduction of one of the quiet rooms in any of the popular resorts. It's a worthy successor to Miss Adair's other vaudeville classics. *Con.*

CHESTER and ALLEN.

Piano and Songs.
11 Mins.; One.

Here are a couple of girls that are going to move right along in vaudeville. They have have to keep on the small time for a while but it is certain that they are going to get away from it sooner or later. One is a corking rag pianist, both have voices and they manage to put numbers over in great shape. The girl that carries the greater part of the number work has the art of getting her stuff across. All that she needs is to use a little more care with her speaking voice. At times when she is talking it sounds coarse and flat. The "Jazz Babies Ball" is used as a double to open with, then comes a comedy single, "I'm Not That Kind of a Girl"; then another double "After You Get What You Want." "I Told You So" is the final single of the act and then comes the get away number. The latter is not quite as strong as it might be. A little change in material here and there, some comedy talk between the two girls and then watch out for this team. *Fred.*

HARRISON AND WEBER

Singing and Talking.
15 Mins.; One.

Two men, one straight the other Hebrale comic, without crepe hair. Act starts with a conversational quarreling bit. There is a ten minute routine of comedy talk following, after which the straight man warbles "Mother Machree," showing a pleasing tenor voice, which he only uses fairly. The comic does "I Ate The Bologna" comedy song, heard around in the wheel shows for several seasons past, and gets a lot out of it. A Scotch song "She's My Daisy" in costume by the straight and later parodied by the comic in burlesque Scottish garb, with a brief bit of dancing, rather nicely and went over very well at Keeney's. Small timers who can get away with it easily enough in their present environment. Building up of the comedy material would however improve the act greatly. *Bell.*

ERNEST EVANS and Co. (7).

"Wedding Bells."
18 Mins.; Full Stage (special set).
Alhambra.

Ernest Evans came to New York in 1915 with another act of somewhat similar type entitled "Society Circus and Ball Room Ballet." He is a young man of the slender juvenile class, or possibly leading juvenile would be more correct. Backed up by a special setting the act opens with a prima donna entering down a short flight of steps through an opening in the cyclorama, singing "The Bells Are Ringing." Then to the melody of "Here Comes the Bride," enter three bridesmaids and three "best men." The trio of girls play respectively the piano, violin and cello while the three men sing a bit occasionally. Evans as the groom and a dainty little toe dancer as the bride come on and dance prettily, the star doing the "lifts" to the "bride's toe work. The act is designed as a singing and dancing wedding affair. Prima donna warbles "Promise Me," while Evans and his "bride" dance some more. Then the prima donna unbuckles another solo with some very good high notes. Evans and "bride" (none of the company are programed) do a pretty stage waltz; prima donna another number with Evans; all off for "bride" to do a toe dance, he changing meanwhile to street clothes preparatory to departing for the honeymoon. He sings to her—or rather talks his song; all on for ensemble singing, stepping and instrumental finale, star and "bride" a high kicking dance. The act is well staged and clothed and has class. *Jolo.*

KAFKA and STANLEY.

Wire Walking.
10 Mins.; Full Stage.
23d Street.

A combination of wire walking and iron jaw work by two young fellows which gets away from the regulation acts of its type both in the manner in which it is presented and through the general high-class character of the routine. One of the boys works in street clothes, the other does a female impersonation. This is very well done. At the 23d Street it succeeded in fooling the regulars completely. A slack wire is used for the better part of the routine. One end of this is attached to the usual apparatus and the other end is held in the teeth of the female impersonater. While the wire is thus suspended the other boy runs through a series of cleanly executed stunts. The first wire walking bit lasts for about four minutes, an excellent endurance test for the impersonator holding one end of the wire between his teeth. More wire stuff with a few seconds for breathing spells in between, with the impersonator changing his position from time to time, holding the wire in his teeth the same as at the opening. A heavy rope replaces the wire for the closing trick, held with a teeth-hold and with the wire walker doing a series of fast forward somersaults. The act has novelty and class. Should fit easily as a big time opening or closing turn. *Bell.*

CARL and INEZ.

Singing, Dancing and Acrobatics.
12 Mins.; One.

Man and woman. The man opens the turn with a short bit of gab, which brings the woman on for a "flirtation" bit. Following a brief exchange of comedy talk the pair go into a double medley, consisting of lines from current pop songs. The medley is well written, tells a good comedy story with more continuity than usual and is handled for excellent results. Woman solos "After You Get What You Want" next. She has a pleasing voice and gets away with the number in good shape. For closing the woman does another song, accompanying herself on guitar, played Hawaiian fashion, while the man slips over a short routine of ground tumbling. Good No. 2 turn for the small time, with possibilities for development. *Bell.*

WOOLSEY and ARDLEY.

Comedy, Songs, Dances.
16 Mins.; Three (special setting).

Pretty much the same as that which Woolsey offered several months ago when with Hazel Boyne. A special interior picturing an artist's studio is retained. Miss Ardley is youthful, good looking and has a voice. Replacing the "take off a little bit" number is Miss Ardley's "Pal of Mine" song straight, a la "Dardanella" and in operatic style. The act went very well next to closing and looks good enough for early on the better bills. For pop it is classy. *Ibee.*

"THE SHOE SHOP" (9).

Miniature Revue.
22 Mins.; Full Stage (special set).
5th Ave.

This latest addition to the revue entries has three principals, six choristers, and a raft of special scenery. The act is a beautiful pink and grey combination of cycs, special drops, hangings, borders, etc., and depicts a classy shoe shop. An old roue (George Dawson) has purchased the shop for his latest flame (Lea La Tour) who is, unknown to him, in love with his son (Eddie Foley). She favors the purchase as she and the son want a business of their own so they can wed. Neither father nor son knows of her secret plans and when she engages the son as a clerk to assist the old man it gives a legitimate opportunity for comedy. The six girls are lookers and make several entrancing costume changes in different numbers. Mr. Foley as the fly son gets comedy out of his opportunities, and he and Miss La Tour sing and dance cleverly in several doubles. Dawson makes the old man a legitimate character and helps materially. The act is elaborately produced and adequately staged. Barring a slight tendency to become talky while the plot is being unfolded, it is ready for the bigger houses. The principals are a happy selection and it will entertain anywhere. As a sight attraction, it is in. *Con.*

"HANDS UP" (6).

Comedy Sketch.
18 Mins.; Full Stage.

Four clever children, two boys and two girls, assisted by a man and woman compose the cast of "Hands Up," an entertaining little skit obviously put together to exploit the talents of the kids. The act is presented by E. M. Wolfe. The girls are about 6 and 10 years of age apparently and the boys 8 and 14. Each has well developed acting ability. The action starts with stage darkened, a man entering made up as a burglar. The 8-year boy on next with toy revolver. Lights up and woman as nurse and the rest of the kids enter. There is a pretty little scene here, the kids playing they are in their father's office. The dialog and business gives the 10-year-old girl a chance for very effective work, old-fashioned gab, etc. The 14-year-old has one slight fault—talking a bit too loud. The 6-year-old girl is particularly cute, speaking with a lisp and possessing mannerisms natural and childlike that cannot fail with a family audience. The 8-year-old boy wants to be a burglar, he says, and he has patterned his idea of the character from burglars he has seen at the picture shows. While the kids are playing the burglar comes back and holds them all up. The 8-year-old kid, however, gets hold of the supposed burglar's gun through a ruse and turns the tables. Burglar then removes his mask. It is their dad playing burglar just to fool the kids. That's the finish. The sketch, while full of laughable comedy, is very crudely constructed. The kids have the ability to carry a much better and more ambitious vehicle. The present skit will do for the pop houses, where it should keep the family busy. With a real vehicle, such as the Lee children have been fitted with, these [illegible] (unprogramed and unbilled) should attract immediate attention as a big time possibility. *Bell.*

FREEHAND BROTHERS.

Acrobatics.
5 Mins.; Full Stage.
American Roof.

Two young men who can improve their appearance by shelving the rigs of green satin, which illy fitted. They closed the show without tights which, however, should cause no criticism in the warm weather. Their routine is hand to hand and head balancing equilibristics. It looked somewhat slow Monday night giving the impression that speeding was needed or more should be added. Yet they appeared to hold the house. *Ibee.*

MILLER and LYLE.

Talk and Dance.
15 Mins.; One.
58th Street.

These colored boys have a howling collection of new gags revolving around their being stranded in a frigid zone aptly described as "forty below." The talk is sprightly, original and telling from the start. They make pathetic figures in their ragged habiliments and in slouch and facial expression suggest strongly those sketches that usually accompany Octavius Cohen's "saltpeter" stories. The same dancing boxing business concludes their offering. Big time.

FISHER and LLOYD.

Songs and Comedy.
13 Mins.; One.
American Roof.

Bob Fisher was formerly of the Carola Trio and is now teaming with his brother who takes the name of Lloyd and is the comic of the duo. The men are in black and tan burnt cork, Fisher using the high yellow and Lloyd the charcoal blend. They duetted at the opening with "Bring Back Those Bygone Days," following that up with chatter which was worth a few laughs. Fisher then singled with "I Don't Have to Die to Go to Heaven," and chased in applause heavy enough to gain an encore chorus, though Lloyd was back to lead on the turn's best comedy material. This concerned dialog anent dying and dyeing and it drew laughter. They closed with "Swanee Shore" getting in good harmony at times. The chief asset in the act is Fisher's voice, unusually strong and aided by the singer's pleasant way of "selling" it. On next to closing the team shaded the rest of the bill on returns. With further working out and perhaps some strengthening, this team should easily reach the better houses. *Ibee.*

HAL JOHNSON & CO. (2).

Comedy Sketch.
18 Mins; Full Stage.

Hal Johnson has provided himself with a sketch structure to exploit his female impersonating ability. The sketch goes further than that, however, being one of the illogical rough and ready small time hokum classics that once it gets started holds an abundance of laughs. There is a semblance of story, which tells of a young girl who is forbidden to meet her favorite suitor, her father going so far as to engage a chaperon to see that his orders are carried out. The suitor in question (Johnson) decides to fool the old man and impersonates the chaperon. This is "Charley's Aunt" thus far bodily. But Johnson gets away from the eccentric impersonation offered in the old comedy by playing a nifty young chicken, full of pep and with a make-up calculated to fool any marriageable young woman's father. The first four minutes of the sketch is a bit slow, but once the female impersonation thing is reached the turn moves along like a cyclone. The female has Johnson disclosing his identity and through a ruse gaining the irate father's consent to the marriage. Pretty familiar stuff, but that's what will make it a riot on the small time. The man playing the father does a bit of yodeling that lands, and the girl has looks and playing ability. The act is set for the pop houses where it should keep busy. Johnson has the ability to put over a much classier turn, however. He could undoubtedly do so with a real vehicle. *Bell.*

WESTON'S MODELS (3).

Posing.
6 Mins.; Full Stage.
23d St.

There are two woman and one man in the Weston posing routine, accomplished on a two-stepped platform. No splurging on effects, Weston concentrating on the figures themselves. One of the women is especially well formed and as the center of the first picture "Music," a clever pose, looked splendid. There were eight pictures in all, the others being "Forward," "Marathon," "The Prodigal Son," "Gladiators," "Apollo," "Spartan Mother" and "The Call to Arms." The latter picture is especially spirited. The posings are quickly reached and fairly well lighted. Novelty lighting would aid this turn for posing acts are all eight acts and it is the added touches which largely spell the difference between them. *Ibee.*

SMITH and PERRY.

Songs and Talk.
15 Mins.; One.

The usual messenger boy stuff. The lads have the voices all right but their comedy is painfully weak, unoriginal, borrowed and what attempts at originality there are they're too obviously home made. One of the kids has a nifty double voice that counted and both attempt a little hoofing. It's a case of natural gifts not utilized to the maximum. A vaudeville author could do wonders for them with eight minutes of snappy patter. The rest they have. The showmanship will develop in due course of time. They are fairly self-possessed already, although open to criticism. They can weather No. 3 pop houses as they are but they can get still further as suggested. *Abel.*

DOOLEY and STOREY.

Songs, Dancing, Lariat and Unicycle.
16 Mins.; One.
Orpheum, Oakland.

After 30 weeks with Fanchon & Marco's Revue, Bill Dooley and Helen Storey returned to vaudeville last week. Mr. Dooley is pulling a little express cart in which Miss Storey is seated for the opening, both singing "Simple Dolly Dimple." After the song, which ends with a dance, both sit on the cart communicating love expressions by writing on slates, finishing with Dooley yodeling pulling cart off. Dooley returns in Eton attire for unicycle work, which is followed by Miss Storey singing "Peggy," in which Dooley joins for dance finish. "Old-Fashion Garden" in appropriate costumes follows some stories by Dooley, who does some clever eccentric acrobatic dancing in this number, in which Miss Storey also dances. The next five minutes are consumed by Dooley in cowboy outfit jumping, dancing and talking while spinning lariat, joined by his partner dressed as a cowgirl at the finale. A wedding number and Dooley's "goose" dance were an encore. Miss Storey is a cute little miss and looked charming in five attractive costume changes. She possesses a sweet but little voice and shows up exceedingly well in her dances with Dooley. Dooley's versatility naturally dominates the act, which makes a strong bid for comedy and can be classified as a good novelty offering. They registered a good-sized hit in second position, but can easily hold down a later spot. *Josephs.*

SAILOR BILL REILLY.

Piano, Songs, Stories.
21 Mins.; One.
Fifth Ave.

Sailor Reilly is one of the few survivors of the war acts and barring a brief introductory song, where he appears in naval uniform, doesn't allude to the recent quarrel. This is a more ambitious effort than his last single which served as a big time vehicle during the war. After an introductory song Reilly discards the gobs and appears in a Mohair tuxedo. He handles several dialect songs and stories, using the Irish and Hebrew dialect. The former is his best for he misses widely with the latter. "Down in Dinty Moore's" is his first vocal effort and is a good comedy lyric. Next a ballad followed by "Sweetheart Blues" with Reilly accompanying himself at the piano. He has strict limitations as a musician but manages the accompaniment acceptably. With a slouch hat and bandanna for atmosphere, his next is a "wop," "They Take My Wine Away," followed by a recitation blended into the second verse. While bowing the orchestra plays "Over There" and Reilly requests them to eliminate it. This may have been meant for comedy. "I Won't Say Good-Bye" is his last. Reilly possesses a fair singing voice and has an earnest personality. Divorced from the service thing he just qualifies as a small time single. *Con.*

DELMAR and KOLB.

Talk, Dances and Acrobatics.
8 Mins.; Full Stage (special set).
Fifth Ave.

A prettily dressed stage of a summery scene with an arbor and swing. Girl playing croquet drives ball off stage and male partner enters claiming he has been hit. This serves as an introduction for some nifty hand stands and lifts by the male performer atop the arbor. He does some good teeth lifts using the girl in the swing and introducing each trick in a legitimate manner with appropriate dialogue. The girl also handles a toe dance and elevates fairly well in a gracefully executed assortment of steps. The finishing trick is the man carrying her off while she is seated in a basket upheld in his right hand. It's a novelty and nicely produced. *Con.*

WALTER MANTHEY and Co. (2).

Dancing.
8 Mins.; Full (Special Drapes).

A man and two women form this combination. It is a dance offering from beginning to end, diversified and rather interesting, holding sufficient class to make it eligible for the bigger bills. The opening offering is a waltz by the man and one of the women, he doing some very clever ballet and bells in it. It is followed by a toe dance by the smaller of the two women and then Manthey offers a solo dance. Another bit of toe work and then a whirlwind finish. The setting is a rather pretty series of drapes of silk. In all it is a speedy dance offering of its kind. *Fred.*

GIDDY and GIDDY.
Comedy Acrobatics.
21 Mins.; Two.
American Roof.

"The turn opens with one of the "brothers" doing "humpty-dumpty" acrobatics, then posing for laughter, and he succeeded in his mission. Arrayed in a jersey and loose, flowered "running pants" gave him a funny aspect. One of his stunts is arrested by a call of "alli-up" from his partner in the audience and the disturber is finally dared to come on the stage. The partner as a straight makes a clever leap from the aisle to the stage and the men go into a routine, with comedy dabs here and there. They pulled one excellent feat and a new one. The comic, as understander, holds a small rocking chair on his shoulders, the leaper somersaults towards him, the final turn and backward leap landing the athlete sitting on the chair. The men do a roll-off for a finish, encased in the mat, another of their own tricks. On third the turn did well and ought to develop for the opening spot in the better houses. *Ibee.*

PARAMO.
Musicalist;
13 Mins.; One.

Paramo plays the harmonica as no one else does. That is his chief asset in the act that he is offering. In addition to that he sings an opening number, using "Venetian Moon," starting it off stage and finishing in the center. From that on his harmonica is with him to the finish of the act. First it is the harmonica alone, then it is the harmonica and a single string violin, and finally the harmonica and an autoharp (a sort of a zither instrument). His repertoire of numbers ranges all the way from the classical to the "blues" and it is with the latter that he hits the popular fancy. One of his tricks is the playing of the harmonica by placing the instrument lengthwise in his mouth and manipulating it without touching. This brings a hand. There is a "pick" in the act, clad in a bright crimson bell hop uniform who gets a laugh at the finish with a couple of steps, a shimmy shake and a grin. It is an amusing turn for the small time houses. *Fred.*

SWEENEY and ROONEY;
Dancers;
9 Mins.; One.

A two-man dancing team similarly labelled was out some seasons ago, but the present Sweeney and Rooney is perhaps a different combination. One of the men dresses as a comic and entrances with a flute. There is some dialog with the neat straight, after which the comic goes into a soft shoe dance, ending with a split roll movement. There is additional talk, but with little results, and the pair then "go to work" in hard shoe stepping, the main idea of the routine. The latter dance includes work on two stepped pedestals, the men mounting them several times and finishing the dance. Their hard shoe stepping is of the slow measure kind. The act opened the show neatly; improvement should come with the dialog if that is to be retained. *Ibee.*

HOWARD and LEWIS.
Songs and Comedy.
15 Mins.; One.
American Roof.

This is not the original team of Howard and Lewis, but two youngsters who did very well at No. 4. They can stand improvement, which should come when the comedy is made along more original lines. The comic used a Yiddish dialect which may be his own, but the stunt of hiding his head on the shoulders of the straight is plainly grafted from the Klein brothers. The chatter at the opening down to the point where the straight offered "Jean" drew some laughs. Later they got more from business of slapping in the face, stimulated as being on the level. Their finish was a duet "Barcelona Bay" well done and earning an encore verse and chorus. *Ibee.*

ED E. FORD.
Physiognomist.
10 Mins.; One.
Royal.

Ed E. Ford is an Australian with a pronounced accent. He opens with mugging and has remarkable control of his facial muscles. Using hats he impersonates different character as "Man With Toothache," "Tooth being drawn" etc. A few stories follow one or two of which have had the edge taken off them and for a finish Ford does several recitations, two serious efforts and an encore aimed at comedy results. He did nicely at the Royal in the No. 2 spot and turn should have no trouble in three a day houses. *Con.*

"ROSE REVUE" (3).
Song and Dance.
15 Mins.; One and Three (Special).
58th Street.

Walter James, Steffi Anderson and Mildred King comprise the cast of this turn. Mr. James opens with an introductory song bringing both young women onto the stage. "Peach from Georgia Weds a Rose from Alabam'" is sung and danced in "one." To "three" a waltz number by one girl followed up with a toe jazz by another. The man renders "I'm in Heaven When in My Mother's Arms" vocally to encouraging results, followed by a double dance number by the girls. An ensemble song and dance closes. Mr. James does most of the vocalizing, and that well, essaying a little stepping on opening and closing. The girls are chiefly steppers and accounted as very well. Their costumes are neat, but not gaudy, and synchronize well with the terpsichorean efforts. The small big and big small time should find heavy bookings for the revue.

TAYLOR, HOWARD and THEM.
Songs, Talk and Animals.
16 Mins.; One. (Special Drop.)

Them consists of three dogs, an ant-eater and an armadillo, all introduced during the course of the act. Before a special drop representing a crowded street corner with subway kiosks, etc., the male of the trio is costumed as a traffic cop. The girl enters for some cross-fire, and the first of the animals is brought on in a small, black dog basket. Parodied pop medleys and some fair cross-firing precede this. Next the armadillo is discovered under a soap box. There is some talk anent each of the animals. For a finish they go into "one," and a small dog tethered to the end of an enormous chain is the final laugh-getter. The man attempts the nifty wise cracking type of delivery and manages to make a small time impression. The act will interest any of the audiences of the smaller theatres and qualifies as a novelty for that kind of house. *Con.*

MASON and FLETCHER.
Songs and Talk.
11 Mins.; One.
American Roof.

Man and woman both neat in appearance offering a neat song routine for the three-a-day. They opened with "So-Long Oolong," going into "Listen to My Serenade" with a bit of stepping taking them off. The man was back with a laughing number which was mildly successful. The girl, a good looking brunet, reappeared in a satin frock of yellow to offer her best effort "Someone is Waiting" a number given ahead of her but still liked. They doubled again for a French flirtation bit, of indifferent value because of the man's forced comedy. "Apple Blossom Time" was the closing duet, a patter chorus being used for the exit. *Ibee.*

BOGGS and PINKSTON.
Comedy Skit.
12 Mins.; One.
23d Street.

Man and woman. Woman enters, sits on bench, reads newspaper. Civil War vet on with a make-up a cross between that of Foster Ball and Al Lydell. The pair go into a talking routine which holds several big laughs. These, however, are separated by too long intervals, most of the talk being too light for comedy results. Quiet finish with veteran walking off to strains of Civil War melodies supposed to be heard in the distance. The act pleased at the 23d Street. Will do as No. 2 for the small time bills as it stands, but could be improved greatly by building up quiet stretches of talk. *Bell.*

THE UNIQUES.
Cyclists.
12 Mins.; Full.

Male and female, the man adopting a comedy facial makeup but dressing neatly. They have a routine of trick riding on unicycles and ordinary wheels, the woman making several bodice changes with white tights beneath. For a finish they ride trick wheels, she playing a snare drum and the comic a bass drum with traps. It's a good small time opener or closer. *Con.*

HELEN MORETTI;
Prima Donna.
8 Mins.; One.

A few bars of "My Hero" to bring her on. "Who'll Take the Place of Mary," "Your Eyes Have Told Me So," "O Sole Mio" (in Italian) and for encore "Forever Is a Long Long Time." Plump female with voice of volume and top note vocalizing in pretty evening gown. Distinctly a straight vocalist. *Jolo.*

IRENE FRANCES.
Songs.
6 Mins.; One.
American Roof.

Irene Francis, a lusty brunet, displayed a strong voice from the wings warbling a snatch of a ballad before entrance. Her routine is a straight singing one. She opened with "Peggy" with "Buddy" following, the climax of the number affording her a chance for a high register finish. That got something. She closed with "Someone is Waiting" and could have encored, but appeared content with her trio of songs. For number two on the three-a-day she serves well for Miss Frances has a voice well suited for ballads. *Ibee.*

FRANK COTTER;
Equilibrist;
8 Mins.; Full Stage.

Man in street clothes does balancing on chairs and tables, interspersed with chatter. Balances on two rear legs of chair; piles chairs on tables and balances; hand-stand on piled up chairs, and for finish "impression of Bert Melrose," doing the latter's table rocking and fall, talking through for comedy. Not the "class" of Melrose. Suitable for small time opening or closing act. *Jolo.*

ROYAL HARMONY FIVE;
Vocal;
14 Mins.; Full Stage.

Three men in polyglot costumes, two women in gypsy garb. They harmonize well. Open with "Carry Me Back to Old Virginia"; baritone solo (good voice); soprano and tenor duet; other woman in Watteau costume for soprano solo ballad with notes for finish, conclude with all in Spanish costumes for Italian operatic medley. Good three-a-dayers. *Jolo.*

THREE VICTORS;
Acrobatic;
6 Mins.; Full Stage.

Three men in tights, hand to hand lifts, half twist from shoulders to hand-to-hand, three high, hand to hand lifts and twists from floor, triple combinations, three high fall, running dive from hands of one to back hand-to-hand catch. They work easily and gracefully but nothing to individualize the act from the general run of such turns. *Jolo.*

PALACE.

There really isn't very much use in recording the individual hits scored at the Palace. That is an especially receptive audience at all times and even on so humid a night as Monday last every seat was occupied and every act warmly applauded. Then again it may be that the reason ninety-nine and nine-tenths of the turns appearing at that house are so well received is that they are acts of approved merit, well tried and on which there is little or no speculation as to their merit. In other words, when an act plays the Palace, New York, it is a safe bet it will score with an audience educated to expect none but the best. Occasionally a false note creeps in, in which event the spectators are in such an amiable mood they will be generous and treat the turn in the same manner as the others.

The current week there is no occasion for glossing over. Practically all the acts are well known, have played around these parts for a considerable period, won their respective spurs and hence any comment on them, favorable or otherwise, is practically superfluous.

Opening the bill after the Kinograms news weekly are Mr. and Mrs. Gordon Wilde, shadowgraphists, assisted by their daughter, a grown up miss just budding into womanhood. Her name is Connie (according to the program), and she sings a little ditty while mother Wilde flashes a dancing figure. Dotson, a fast-working colored dancer, does some exceptional stepping with a lot of "coon" chatter, unbuckling a fund of different kind of steps which include triple taps, "roller skating," highland fling, ragged shimmy, cartwheels, somersaults, side and front Russians, finishing with a "fit" dance.

Harry Holman and Co., in "Hard Boiled Hampton," couldn't have gone better anywhere. The audience was made to order for the characterization of the lovable old grouch with a fund of humorous remarks interspersed with a touch of heart interest.

Billy B. Van and James J. Corbett curtailed their crossfire turn, eliminating the portion of their routine referring to the Eighteenth Amendment, but it wasn't missed and went as well as usual, which means Class A in the way of a hit. Van seemed to be in particularly fine fettle and had the audience in hysterics with his colored cards.

Enos Frazere, the classiest kind of an individual for an aerialist, introduces himself smartly and goes through a spectacular routine of trapeze stunts, chattering here and there in gentlemanly fashion. He has a special set to back up his work. The fact that a single trapezist is selected to close the first part at the Palace is in itself a sufficient recommendation for the act.

Topics of the Day and then Vinie Daly, who sings in English and Italian, employing popular and operatic selections, with her own pianist, after which she makes a lyrical announcement she will dance, when she gives an exhibition of various styles of stepping. Her costuming in black is effective. Black tights are always richer in appearance than those of lighter shades.

The Pat Rooney big act, "Rings of Smoke," is again in its second week at the Palace and the audiences there never seem to tire of the presentation. The dialog has been somewhat altered. Rooney, by the way, is the only stepper who dances with his feet alone, without moving the upper portion of his anatomy. No small percentage of credit for the success of the act should be credited to Vincent Lopez's jazz band, which is featured in the miniature musical comedy. What became of the idea of elaborating the act into a full evening's show? What became of the idea of elaborating the act into a full evening's show?

Joseph L. Browning with his singing and talking monolog had the visitors all his own way from the first time he pulled his "idiotic" grin, which is always sure fire. He has the knack of walloping over his points incisively. "The Act Beautiful" (William Egdirettu), a posing act with a horse and four dogs, also a young lady, all in pure white, is a most effective turn of its kind. Despite the heat and the lateness of the hour it held the audience in their seats 'till the finish. *Jolo.*

ALHAMBRA.

Six of the nine acts on the bill at the Alhambra this week either use or employ the house grand piano to dress their settings. Two of the other three are the opening and closing turns—a skating turn and a monkey act, while the remaining one is Ethel MacDonough, who could possibly find a spot in her drop to place the instrument. Five use the ivories and the sixth is Ed and Birdie Conrad, who dress their stage with it. Not that it makes much difference, but the fact is here recorded in lieu of something of consequence to write about the bill. All of the acts are familiar to New Yorkers, with the exception of Ernest Evans and Co. (New Acts.)

Anderson and Yvel, roller skaters, do ballroom dancing on the wheels and have changed their turn to include a burlesque Egyptian "dance" and also an Apache number. It is a very fast and sensational act of its kind. Sissle and Blake, colored men, do some harmonizing, play and sing "blues," rags, jazz, etc., also a serious number written by the late Jim Europe. They finished with Joe Goodwin's latest ballad, "A Vacant Chair at Home Sweet Home," and scored a hit.

Owing to the extreme length of the bill, Ethel MacDonough cut about half a dozen minutes from her turn. There is still something unsatisfying with this unique and pleasing act, and, as nearly as can be figured out on a second inspection, it is that it is a bit too subtle. For instance, the travesty trifle characterizing the shopgirl in a department store uttering "Malapropisms" isn't sufficiently exaggerated to be appreciated by an audience such as now frequents the Alhambra. The average spectator who goes there speaks exactly that kind of "English," and hence it isn't humorous to him. To confirm this allegation it might be cited that the biggest laugh in the act Tuesday evening was the line to the effect that "there's something about you that I liked, but you've spent it." The second largest was "A Little Bit of Powder and a Little Bit of Paint, to Make You Look Like What You Ain't." These broad, easily understood remarks brought home the bacon, and while more of similar caliber might tend to depreciate the percentage of "class" to the turn, they would be more certain to score with the general run of vaudeville audiences than cleverer bon mots.

Bert Fitzgibbon, with his nut singing and daffy stories and business, is augmented by his brother Lew, who plays the piano and xylophone. Bert also plays both, and has a plant in a box who sings a couple of ballads while Bert kids along. The present generation of theatregoers is probably unaware that Fitzgibbon was a professional vaudeville pianist when he headed a trio in the old Tony Pastor days.

Ed and Birdie Conrad, with a special set, blessed neatly with a series of songs mostly syncopated, and for their finish they changed to Chinese makeups, Ed being a very good burlesque characterization of a stage Mongolian. His finish, in which he did Russian stepping audiences do not stop to think of the inconsistency of a "chink" doing Russian dancing, was a tremendous hit.

But the premiere act for entertainment was Henry Santrey and his jazz band. He was given an ovation on his entrance. Here is an act in a class by itself, quite different from all the others. The ten musicians play in an effective manner, with original orchestrations, while Santrey himself, with his rich baritone voice, wallops over his numbers with a distinct enunciation that reaches every seat in the house. His burlesque sharpshooter recitation with orchestral accompaniment, while occasionally recalling "The Three Trees," is wholly different. And that band certainly can play "blues." The entire act was a knockout and they had to do three violently demanded encores.

Felix Bernard, author of "Dardanella," plays accompaniments and feeds Jack Duffy's nut warbling effectively, and the act was well received, finishing strongly with a bit of dancing. Everest's monkey vaudeville show had some rough going, opening at 11.10 on a humid night, but held the majority of the audience, who were well repaid for their patience. *Jolo.*

COLONIAL.

The Colonial has a first rate vaudeville bill running evenly without any extreme ups and downs, although Jane and Katherine Lee took first honors. The show was almost exclusively comedy and opened with three dancing turns in succession. There was more light stepping thereafter. Beginning with the second half the show ran as consistent to music as it had previously run to dancing. A little mixing would have done no harm. For example Emma Stephens, "A Trip to Hitland" and Gordon and Gene Ford, all in a line rather forced the issue with the music lovers, for the latter two ran to rather pretentious numbers and presentation.

The Lee Kids are a real novelty. New York vaudeville patrons get little enough of clever youngsters, and here comes a pair that have a comic knack in good restraint and without the familiar tricks the older show their children as preliminary to a stage career. The almost intangible touch of sentiment at the finish adds immeasurably by way of contrast to the broader nonsense that has gone before.

Franklin Wilson, stereopticon poses opened the bill. There seems to be no good reason why the black support shoved through the drop for her to stand on should not also be enamelled white so as to merge with the colored lights, which in this case come from the gallery spot light worker, instead of from a lantern man stationed near the musician's leader. Some of the color-effects are excellent, and Miss Wilson has the beauty and the figure to put the turn over.

Russell and DeVitte opened the dancing jamboree, displaying a good line of acrobatic stepping and some subdued—very subdued—comedy.

Yvette, violin player and dancer, assisted by Eddie Cooke and Kino Clark, put on a pretentious act which does not make sufficient display for the amount of apparent investment. The drops are heavily trimmed with imitation flowers. There is a center door giving a glimpse which in coloring, mostly of cerise, gave the whole picture a jangling note. The dancing boys were scarcely as effective in their comedy, although they had some fast stepping.

Russell and DeVitte have improved and speeded up their two-man acrobatic dancing turn. The acrobatic material is subordinated to the dancing and quiet way they handle both elements of the turn strengthens it.

The house liked the song writers turn, and it is well framed. Emma Stephens working alone late in the show, following the motion pictures which makes part of the intermission made her soprano numbers count. Perhaps a broader number would give her a better getaway at the finish.

Bert and Gene Gordon did nicely in the next to closing spot and Charles McHood and Co., with an equilibrist turn lacking in spectacular feature gave the bill a quiet close. The woman of Gordon and Ford assumes frequent poses while she is for the moment out of the picture, which does her neat dressing no credit.

ROYAL.

A pretty fair turnout considering the weather witnessed an entertaining nine-act bill that played smoothly at the uptown house. Chic Sale and Corinne Tilton's Revue split the top billing. Both turns justified the elevation. Sale on next to closing found the Royal gathering as pliable as his heart could wish and rolled up an impressive total of laughs with his rural characterizations. Sale's opening character, the preacher, was greeted with a bombardment of laughter that lifted upward reaching an apex on the yokel Tuba player. As a character artist Sale is the 'Babe Ruth of Vaudeville.'

Corinne Tilton closed the first half with her revue and scored heavily individually. Her "stuff" led to a legitimate piece of stage business and puts her right up in the first ranks of women doing that kind of comedy. Beeny and Western, two hoofers in her support, also got a good double hard shoe eccentric dance across. Eddie Heffernan handled most of the vocal burden

(Continued on page 18.)

COSTUME IN COURT; WORN BY "PRINCESS"

Charged With "Contempt," Secures Engagement.

San Francisco, July 21.

Della Pattra, who styles herself Princess of Egypt, gained unusual front-page stories in the local press during her trial here. It brought her an engagement at the Casino, where she opened in a dance specialty, with the Nelson and Chain Revue this week.

Della Pattra arrived here last week from New York in custody of detectives to face an embezzlement charge made by a mining engineer who gave her several thousand dollars to finance a picture producing company in which the "Princess" was to have starred, but which never materialized.

Numerous letters and telegrams displayed in court by the defendant gave evidence that the motive of the engineer's enforcing her return from New York was a vindictive action for unrequited love and not entirely a criminal charge.

The feature publicity stunt pulled by the "Princess" during the trial was her appearance in court in a filmy harem costume which resulted in the Judge charging her with contempt of court and the newspapers devoting front pages to pictures of the incident.

The embezzlement charge against the "Princess" was dismissed this week. She is receiving $600 for the week's engagement at the Casino.

COLUMBIA BOYS' BAND

Reach 'Frisco After Touring Orient —Financed by Concerts.

San Francisco, July 21.

The Columbia Park Boys, 42 in number, under the guidance of Major Sidney S. Peixotto, head of the club, arrived here last week on the army transport "Madawaska" after their tour, which covered 14 months in the Orient and Australia.

The boys financed their own tour by giving band concerts. They visited Hawaii, Japan, China, Java, Philippines and Australia.

Herbert Pukaher, one of the 43 original boys starting from San Francisco early last year, died in Australia several months ago.

ENLARGING COLISEUM.

San Francisco, July 21.

The Coliseum, a film theatre in the Richmond district of San Francisco, will undergo extensive alterations while the house staff is temporarily transferred to the Lincoln, owned by the management, in the same neighborhood.

The present seating capacity of the Coliseum (1900) is to be increased to 2,000 and the stage fully equipped to handle performances of prologs and scenic novelties.

KING CO. OPENS AT CASINO.

San Francisco, July 21.

The scheduled opening of the Will King company at Loew's State, Oakland, has been postponed. The show will follow the Nelson and Chain Revue at the Casino for a short engagement pending the completion of the Oakland house.

King returned from New York last week and started reorganizing his company for the Casino opening set for Aug. 8.

"FRIVOLITIES" RETURN.

San Francisco, July 21.

"Frivolities," which completed four weeks at the Casino last week at $1.50 top, will return to the Columbia for two weeks commencing Aug. 6.

The company is now filling in by playing one and two night stands in California.

The prices for the return engagement will be $2 top.

JUDGE OPPENHEIM, JOINER.

San Francisco, July 21.

The wedding ceremony of Marco Wolf (Fanchon and Marco) and Bernice Peiser, who were married here last week, was performed by Police Judge Morris Oppenheim in the offices of Ackerman & Harris.

Judge Oppenheim is the law partner of Irving Ackerman.

TICKET SCALPERS ARRESTED AT WORK

Ticket Scalping Reducing. According to Manager.

San Francisco, July 21.

Two ticket scalpers were arrested in front of the Orpheum last week by J. M. Rogers, chief tax supervisor, and an assistant, who mixed in the crowd. They were offered tickets at scalpers' prices shortly before the performance began.

Chas. E. Bray, western manager of the Orpheum circuit (who recently launched a strenuous campaign against ticket speculating) declared the traffic in scalped tickets had reduced considerably during the past two weeks.

The men arrested by the Federal operatives were brought before Justus S. Wardell, revenue collector, for the purpose of making income tax returns on their sales.

NOISE COMPLAINT DISMISSED.

San Francisco, July 21.

Al Poesner, so-called warden of the "Dungeon," a rendezvous of theatrical and Bohemian folks here, was arrested on a charge of disturbing the peace by the manager of the Baird Hotel, situated directly over the cellar, where happy waffle hounds revel until the wee sma' hours devouring eats and chanting melodies.

When the case was brought to court the complaining manager (whose story was upheld by several guests of his hostelry, including a colored person) stated blue notes and the rattle of knives and forks prevented peaceful slumber.

The case was dismissed after the hearing on account of insufficient evidence against Poesner.

FULTON DIDN'T REDUCE.

San Francisco, July 21.

The Fulton Playhouse in Oakland did not reduce prices as recently reported, the mistake no doubt arising from a shift of prices in certain sections of the lower floor, which still remain at $1.50.

Manager George Ebey has offered $1,000 to be donated to the Actors' Relief Fund if any one will produce an advertisement or series of ads in which Ebey ever referred to opposition houses to the effect that "summer prices" meant inferior entertainment.

"HENPECKED HENRY" OFF.

San Francisco, July 21.

Sam Goodman and Bob Hughes, who recently left the Majestic for a road tour with their show, "Henpecked Henry," closed the company at Seattle last week.

Fred Church Given Divorce.

San Francisco, July 21.

Fred Church, secretary to G. M. Anderson, was granted a divorce from Lillian Church on the grounds of desertion by Judge Ward here last week.

Harry Lewis Co. Closed.

San Francisco, July 21.

Harry Lewis' musical comedy company closed at the White, Fresno, after two weeks of a scheduled summer stock engagement.

FRISCO NOTES.

San Francisco, July 21.

Leo Flanders, recent musical director of Kolb and Dill and writer of the musical score of "Wet and Dry," has been engaged as organist for the Imperial.

Charles Fisher, ticket taker at the Orpheum for 12 years, and Chas. Blanchfield, former head usher at the Orpheum, have organized a musical comedy revue for the small towns. In the cast are Heine Fisher and Jesse Cameron, also former attaches of the Orpheum.

Al Cunningham, of the Alcazar stock, captured a burglar in his room at the Wilson Hotel, last week, after a fist fight. It resulted in Cunningham landing the intruder behind the bars at the City Prison with a charge of petty larceny lodged against him.

Tony Anthony, of Anthony and Rogers, who recently played the Coast on the Orpheum circuit, is reported to have signed with the "Broadway Follies," to open at old Pantages house in Los Angeles next week.

Father Finn will lead the Paulist Choir of 70 members in three concerts to be given at the Civic Auditorium here beginning July 23.

Maude Fulton's new play "The Humming Bird," produced for the first time at the Fulton, Oakland, last May, is now being presented by Oliver Morosco at Egan's Little theatre in Los Angeles.

Sam Griffin's minstrel troupe is scheduled to open Aug. 6, at Livermore.

W. W. Ely, manager of the Hippodrome, Portland, is on vacation here.

Billy Quann, assistant manager at the Casino, has been transferred to the Stockton Hipp for two weeks to relieve Leonard Dexter, who is taking a short vacation.

Pictures were taken last week of "The Dungeon," by the Gaumont Weekly. "The Dungeon," a cellar cafe, is gaining wide prominence throughout the country, due to its novel interior which is a replica of a jail.

Harry Cornell, manager of the Oakland Orpheum, returned this week from two weeks in Los Angeles.

Connie Fredericks, a pupil of William O'Rourke, dance instructor, left for New York to join Gus Edwards' flock.

Alma Gillette, former Shubert show girl has retired from the business and will make this city her home.

Phyllis Gordon has left the Roy Claire show, now playing a stock engagement at the Strand, Salt Lake City.

Eunice Gilman closed after a lengthy engagement with the Ed Redmond company in San Diego last week.

New additions to the "Broadway Follies," holding over for a third week at the local Pan house, include Clare Hansen, Joe Kemper, Bert Wiggins and Rita Reynolds.

Mildred Fitzgerald has returned to the stage after five years absence. She has joined Al Hallett in a vaudeville sketch.

Mervyn Le Roy and Clyde Cooper are back in vaudeville after a season in the pictures.

ORPHEUM.

San Francisco, July 21.

The Orpheum has the best show in weeks, although the songs are heavy and the running order is marred by successive full stage acts in the middle, which is a frequent fault lately.

While a toss up for honors among topnotchers, Val and Ernie Stanton took the comedy hit with the best line of nut stuff seen here, with much original business aided by the ukelele and harmonica and something called Bulgarian Gozintous.

"The Man of the Ice Wagon" stopped the show at second spot receiving big applause after each song rendered by an excellent baritone.

Percy Bronson and Winnie Baldwin in "Visions of 1970" (by Jack Lait), eclipsed their previous successes, appearing to better advantage than ever with their present offering, the dialogue pertaining to what may happen fifty years hence. It registered heavy laughs. The futuristic setting, Miss Baldwin's pretty costumes and the all around class of the team, proved the show's outstanding feature and worthy headline timber.

Irene Franklin with Burton Green headlined most successfully, Miss Franklin looking exceptionally good. She offered her own numbers including "Redhead," "Dirty-Face," "The Waitress-Cash Girl" and a blase chorus girl number for a big hit. Burton Green received good applause for his individual efforts at the piano.

"Creole Fashion Plate" got them strong when removing wig after his number, and his double voice singing "When You're a Million Miles from Nowhere" won a hit. His excellent falsetto, gorgeous gowns, and genuine feminine mannerisms, were fully appreciated.

Louise Dresser and Jack Gardner (holdover), repeated satisfactorily, with Philip Charig assisting at the piano.

Three Danoise Sisters made an attractive closer with neat work on the trapeze.

Chong and Rosie Moey opened, receiving good applause for waltz, one-step and cake-walk. They offered pretty costumes and stage hangings. *Jack Josephs.*

PANTAGES.

San Francisco, July 21.

"Broadway Follies" (third week), which has increased the receipts by several thousand dollars for the past two weeks, again closed the show. This third week the big girl act, with revamped numbers and some new specialties running for nearly an hour, contained practically all of the show's comedy. Ardath's corner store repeated big, and Bob Albright, Claire Hanson and Balanger sisters were the other high spots. The 24 choristers made a big flash, but otherwise were below the average; likewise costumes and numbers.

The big comedy hit was Pete, Pinto and Boyle, appearing as part of the big act. This male trio, with a rather original idea, topped the show, the big laughs coming from Pinto's working in the audience, and who steps on the stage for the finish, and by rubbing his thumb on a wardrobe trunk, makes a noise sounding like a bass viol, which accompanies Pete's steel guitar playing. Jack Boyle handles the straight nicely, possessing a good voice and appearance.

De Winter and Rose opened nicely dancing, featuring an Indian dance in an attractive setting and costumes artistically presented.

Jack Reddy started well as a souse, singing "Alcoholic Blues," but was too early to get any results with his familiar confidential talk, and finished with a dope number lightly received.

Denishawn Dancers, half a dozen girls led by Martha Graham and including a couple of men, enacted a dance drama along the usual lines with a somewhat different opening.

Corty and Althoff, a chic girl bubbling over with personality assuming French mannerisms in song delivery, was accompanied at the piano with her partner, whose playing of "Lucia," with the left hand, was received with appreciation. The classy appearing girls scored most successfully. *Jack Josephs.*

LOEW'S HIPPODROME.

San Francisco, July 21.

An average small time bill starts with Howard and Scott, a mixed team. The girl sings and joins the man in dances, the numbers including a hornpipe, a old-fashioned Oriental and an Irish dance well executed, and received good applause.

Driscoll and Westcott, a mixed team with songs and a piano pleased the audience, the woman displaying good shouting voice.

Mullaly, Howell and McCarthy, a couple of men and a woman, offered a comedy sketch with good laughs resulting.

Fred Lewis had them laughing with his talk and comedy numbers, employing much familiar material.

"Ship Ahoy Girls" was an average tabloid with George Brower and Ed Wallace as straight and comic, the principal assets, closed the show.

Rubye De Remer in "His Temporary Wife" was the picture feature. *Jack Josephs.*

CHICAGO REVIEWS.

(Continued from page 10.)

the monologists and still an ace among them, had smooth, easy sailing in the next to closing spot. He had the crowd laughing with him all the way with his short, snappy lines and piercing nifties, delivered as only Jim can deliver them. The Pantages Duo closed the show. Pantages twists himself unto unbelievable shapes while the lady in the act furnishes a bit of plot for the turn with some talk written to supply continuity. Held well.

EMPRESS, CHICAGO.

Chicago, July 21.

This house reverted to its summer policy last week, playing only two nights a week, Saturday and Sunday. The forepart of the week is dark.

Pearl's Gypsies started off a bill considerably above the average. It is supposed to be a six people act, but there are really seven. It opens with three girls and three men in a Gypsy camp set that scores several points on appearance. One of the men in the act does a Russian dance that is a whirlwind, literally and figuratively, and one of the girls, little, lithe and graceful, with the added grace of extreme good looks, wins applause in man-sized slices with her dainty dancing. At the close of the act a baby makes an appearance and surprises the audience by really doing some difficult dance steps and selling them. It wouldn't do to let the child work in some places, but here it was a small riot.

The Great Western Four, in silky white chaps and white sombreros, put over a hit. The men all have good voices and good appearance, but they are handicapped with the usual insipid quartet comedy.

Claire and Bergman were next and had a walkaway. Mr. Bergman is equipped with a remarkable bass voice and considerable comedy ability, while Claire is a performer of the first water. Her burlesque wedding song was a little masterpiece. The girl knows how to express emotion in a forceful, sincere manner that makes slaves of her audience.

Freed and Green were pleasing, but not up to the standard set for them by the acts that had gone before. Upton and Junie closed with a tight wire act that showed nothing worthy of comment.

MCVICKER'S, CHICAGO.

Chicago, July 21.

Krayona and Co., billed as "The Naval Artist," opened with crayon drawings, using electrical effects at the finish of each drawing. The finish, a picture of a battleship in action, drew a good hand on the effects but the explosions were too loud; a large portion of the audience couldn't applaud if they wanted to, they were using their hands to hold their ears.

Irene and Douglas Carbrey were second. Miss Carbrey dressed as a policewoman and her partner as a "stew," opened with some good comedy talk and, after the girl

(Continued on page 21.)

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STOREY

VAUDEVILLE A LA CARTE

JUST COMPLETED 20 WEEKS WITH FANCHON & MARCO REVUE

Opened on the Orpheum Circuit

At ORPHEUM, OAKLAND, WEEK JULY 11

THIS WEEK (July 18), ORPHEUM, LOS ANGELES

Direction the Same as Past Eight Years, **ROSE & CURTIS**

VAUDEVILLE REVIEWS.

(Continued from page 17.)

and exhibited a nice voice. The act is elaborately staged, the production being up to the average of any of the revues witnessed this season.

Margaret Young on just ahead, was another first half favorite. This girl can handle "blues" and does. She was forced to several encores and pulled "Oh By Jingo" which is credited with introducing. She gets a trifle more with it than any of the others. Another encore was a new comedy song written as a successor to Jingo titled "Bimbo." The wise crackers laughed every time the title was mentioned for the slangists know that Bimbo has a unique meaning. Miss Young also had a worth while chorus girl number, but should watch a slight tendency to be too tough. She was quite a hit.

The Billy La Mont Trio, a fast wire act, started things off. The act harbors a youngster who will be heard from. She is the nearest thing to Bird Millman seen yet. The flash is a run by the girl on a moving wire which is turned on a drum by the male.

Ed. E. Ford (New Acts), was second and managed nicely after a hard start. The Baroness De Wardener Hollub in Tommy Gray's "Fifty Loves" turned out to be none other than Hattie Lorraine. Assisted by a capable male who is billed as "Her Jester." Miss Lorraine in two ravishing gowns portrays an ultra vamp. The male is also a vamp and the pair are constantly interrupted by the telephone calls of her lovers who call up and then kill themselves. The off stage gun expert fell down twice on cues and Miss Lorraine very audibly prompted him. Later when the same assistant delivered a telegram she said "Thanks Pupal." The act has the frame work of a good travesty and will improve with work. The male handles a pet solo "Mene Mene Moe" and Miss Lorraine reveals a mellifluous soprano in a ballad. At any rate it's some billing.

Charlie Wilson nutted things up after Topics. Wilson is sure fire when he gets down to the violin playing and should do more of it. He encores with nuttiness when the audience distinctly registers that they want more of the music. Wilson uses a piece of business that Tommy Gray introduced in his only attempt to be an actor. It is the reference to a dress suit, followed by the appearance of a stage hand with the suit on a hanger to prove to the audience that he has one. Gray wrote the act for Wilson.

The Royal Gascoignes were a riot following the nut. Wilson wandered on during the following act to dust the male off with a feather duster. The juggler's showmanship hit them between the eyes up here and he closed a riotous hit with his lighted paper and cigar smoking stunt.

After Chic Sale, the 12 Ray Sisters closed. The girls didn't get on until after 11 and skated to a retreating audience all through their pretty routine.

Con.

81st STREET.

The first half furnishes solid entertainment and a highly interesting dramatic picture with plenty of the Williamson under water stuff rounded out a capital bill. Perhaps the show would have had greater variety if it had not held two man-and-woman turns, but the two, Bob Callew-Julia Callew and Powers and Wallace, both entertaining in their several ways.

Great Johnson, with his novelty contortions opened the show around 8 o'clock (the 81st Street house has an extremely long bill counting the film feature).

Bob Callew and Julia Callew picked the running up nicely. It is a neatly formed turn, with a neatly dressed blonde girl singing coon songs in a quiet way and the man at the piano making labored efforts for comedy.

Frank Wilcox gave the show that touch, deemed to be necessary, of fast moving comedy. There are three women and three men in the sketch and the rapidly developing comic situation brings them on and off the stage in dazzling succession. The sketch has much of the familiar material such as the young and handsome juvenile who is in love with a sweetie of his own and being embarrassed by the lovemaking of his host's wife and the fiancee of one of his fellow visitors at a house party. The complications are smoothly worked and toward the end make excellent broad comedy.

Powers and Wallace were the second pair that went in strong for the "Dear Old Virginia" numbers, but like their predecessors, worked the talk and song combination smoothly. The man with his slow drollery is especially amusing and has a capital baritone voice which blends nicely with his partner's.

Francis Pritchard has tried, not too successfully, to turn a simple dancing routine into a production. The stage is beautifully dressed in blue hangings and Miss Pritchard goes the limit in beauty of dressing, but her two men assistants are as ineffective as is usually the case when dancing specialists turn to talk and song. They have several capital dances themselves and each several dance numbers with Miss Pritchard. The girl from the "Follies" makes the mistake of wearing short stocking bound about the calf with a fancy garter. The stockings remain during her various changes, and do not improve several of them, although they are pretty enough details of dress in themselves.

5th AVE.

It takes plenty of extremes of heat or cold to thin out the regulars at the 5th Avenue and Tuesday night the usual attendance prevailed. At 8 o'clock the Kinograms opened to a lower floor that showed very few white patches.

Of the seven-act bill four of the turns are under New Acts. They are Delmar and Kolb, ballor Bill Riley, Jean Adair and Co. and "The Shoe Shop" a new revue.

Murphy and White were the first of the familiars to appear and whanged over a crashing hit in fourth position. It is one of the best two-men piano and singing teams in vaudeville and can stand any kind of elevation. Murphy handles most of the solo work and has personality in abundance. He got laughs easily. White does the accompanying and also contributes a solo "When He Gave Me You," a corking ballad capably rendered. They had to encore with a comedy speech by Murphy which swelled their laugh total.

Frank Gabby in his ventriloquial offering didn't get them until he pulled his invisible dummy bit. Gabby's Englishman makes a nice contrast for the "Dummy's" kick voice, but he overdoes the fop thing. He is an excellent ventriloquist but his characterization doesn't average up with his other talents. The crossfire with the dummy on the lounge missed badly, only a few of the kids get-backs pulling laughs. His finish insured him however and he closed a big favorite.

The new acts mentioned above opened in the order named with the Follis Family one of the best high schooled acts closing the vaudeville portion. A Harold Lloyd film comedy held nearly the entire house.

Con.

AMERICAN ROOF.

Business Monday night was fair atop the American, with the downstairs looking much heavier in attendance, the feature film no doubt being the reason. A steady breeze from the south fanned the roof crowd, however, it probably being cooler than any house in the center of the city.

The bill was loaded with singing, that being a feature in five out of the nine acts, there being a rather good comedy mixture withal. The most interesting angle of the show was in the number of new acts present, at least six being fresh faces or new routines for the American.

The Beatrice Morrell Sextet was the headline turn, coming in the usual number five spot (closing intermission). Miss Morrell's flash singing turn made an excellent showing, considering the trappings which were carried up from downstairs. The harpist in the turn seemed to have trouble with her instrument and in adjusting one of the strings aroused a squeaky key during one of the duets. Otherwise the turn ran off smoothly, the vocalizing of the quartet registering the main impression.

John G. Sparks, with a company of three assisting players, provided one of the bright spots of the evening in an Irish playlet called "A Bit of Old New York." Willard Mack is credited with its writing. If the sketch isn't one of Mr. Sparks' old ones, it is typical of the school he represents. He personally recalls the days of Harrigan and Hart, with whom he appeared, and mention of that famed comedy team and the "Opera Comique" in the turn recalls the "old days," regardless of whether it meant much to the Americanites. The playlet mostly concerns two scrappy ol' Irishmen who quarrelled because one "crossed" the other back in 1906 by voting for Schwartz instead of the Irish named candidate backed by the other. There is mention towards the close of "Leo Dietrichstein, a Spanish actor playing in 'The Purple Mask.'"

While there wasn't a clean hit registered, Fisher and Lloyd (New Acts) came close to the mark on next to closing. The girl of the team was not particularly fortu-

(Continued on page 21.)

BILLS NEXT WEEK (JULY 26)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to the booking offices they are supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

NEW YORK CITY
Keith's Palace
Lee Children
Rooney Bent Rev
Julius Tannen
Dolly Kay
Fred Becker Co
Eddie Foyer
Emerson & B'ldwin
Davis & Pelle
(One to fill)
Keith's Alhambra
Donald Sis
The Levolos
H & A Seymour
Lillian Herlein
"Trip to Hitland"
Gordon & Ford
Yvette Co
Lovey & O'Connor
Ed Schofield Co
Keith's Colonial
Parish & Peru
*Al Raymond
Whiting & Burt
"Blue Shop"
De Wolfe Girls
Anderson & Yvel
Bert Fitzgibbon Co
(One to fill)
Keith's Riverside
Jennier Bros
Quixey 4
Eva Taylor Co
Margaret Young
La Bernicia Co
Robins
Nora Bayes
Billy Glason
Keith's 81st St.
Phang & Snyder
J Small & Sis
Wood & Wyde
Mlle Bertha Bros
Kramer & Boyle
Gus Edwards Co
Keith's H. O. H.
2d half (22-25)
Hanako Duo
Cushing & Davis
Frank Mullane
Brower 3
1st half (26-28)
Miller & Bradford
Fiske & Lloyd
Charlie Wilson
Monroe & Grant
2d half (29-31)
Earl & Mullen
"Over Ten Cups"
Albert Perry Co
Frank Gabby
Proctor's 125th St.
2d half (22-25)
Chas Webb
Kelly & Post
Norton & Nicholls
Quixey 4
Frank Gabby
Princess W-Letha
1st half (26-28)
Paul Petching
*Chester Ford Co
Larry Harkins Co
(Others to fill)
2d half (29-31)
Frank Hartley
Bice Swift Rev
(Others to fill)
Proctor's 5th Ave.
2d half (22-25)
Kafka & Stanley
Bowman & Sheape
Larry Harkins Co
Frank Ward
Wheeler & Potter
Frank Wilson
1st half (26-28)
Pierce & Goff
Norton & Nicholls
Harry J Conley Co
Chas Richards
Weston's Models
(Two to fill)
2d half (29-31)
The Rosbacks
Mack & Lane
Bob Milliken
Bert Earl Co
Marie Lo Co
Proctor's 23d St.
2d half (22-25)
Jose & Dell
Monroe & Willard
Dorothy Wahl
Tommy Allen
Wilton Sis
Battling Nelson
1st half (26-28)
Glenn & Richards
Gonzales
Violet Horner
Burns & Frabito
(Others to fill)
2d half (29-31)
Paul Petching
*Paul Fremont & F
Frank Ward
*Chester Ford Co
Corradini's Animals
CONEY ISLAND
Brighton
Barbette
Will Oakland
Dunbar's 10
Mac & Ball Co
Nada Carling Co
Chic Sale
(Two to fill)
Henderson's
Rekoma
Chong Hwa 4
[illegible] & Glass
Harry Breen
Clark & Bergman
Sharrocks
Anna Chandler
[illegible] Clifford
ROCKAWAY, L. I.
Morrison's
Mel Klee
Harry Carroll Co
Wilton Sis
Wm Gaxton Co
(One to fill)
BROOKLYN
Keith's Orpheum
[illegible]
Al Latell Co
Lew Wilson
Moore & Keeler
Dobbs & Nelson
Geo MacFarlane
Jimmie Lucas Co
"Artistic Treat"

Keith's Bushwick
Lamont 3
Esther Reilly
Harry Holman Co
*B Arlington Co
Dooley & Baird
Lillian Shaw
El Rey Sis
(Two to fill)
Keith's Greenpoint
2d half (22-25)
Burns & Frabito
Monroe & Grant
(Others to fill)
Keith's Prospect
2d half (22-25)
The Rosbacks
Glenn & Richards
Combe & Nevins
4 Rubes
(Others to fill)
1st half (26-28)
Leon Varvara
Marie Lo Co
(Others to fill)
2d half (29-31)
J & N Olms
Charlie Wilson
Peck & McIntyre
Frank Wilson
ATLANTIC CITY
B. F. Keith's
Walthour & P'eston
El Cleve
"Little Cottage"
Wright & Dietrich
Harry Fox Co
Bert Errol
[illegible] & M'guerite
ATLANTA
Lyric
(Birmingham split)
Julia Edwards
Riley Baker & C
White & B Rev
Wilber Taylor & H
"Toyland"
AUGUSTA
Grand
(Macon split)
1st half
McMahon 3
3 Little Boys
"On the Mat"
4 Ushers
3 Ankers
BALTIMORE
Maryland
Burke & Durkin
[illegible]
Frank Wilcox Co
Marguerite & A
McCarthy & Faye
Bradley & Ardine
Mae West Co
Clark & Verdi
3 Lordens
BOSTON
B. F. Keith's
Joe Cook
[illegible]
Dave Roth
Eva Shirley Co
Handers & Millis
Alan Brooks Co
Redford & W
La Maire Hayes Co
Raymond & Schr'm
BUFFALO
Shea's
3 Regals
Martha Hamilton
Cook & Vernon
Ashley & Dietrich
Ed Janis Rev
Marie Nordstrom
(One to fill)
CHARLESTON
Victory
(Columbia split)
1st half
Lynch & Zeller
Natalie Sully
Joe Thompson Co
3 Hays Sis
(One to fill)
CINCINNATI
Keith's Palace
Talma
Martin 3
Graham M'cotton
Gates & Finley
Petticoat Minstrels
Bobby Randall
Techow's Cats
CLEVELAND
Hippodrome
Sultan
Muldoon F & R
Bob Hall
Louise Manning
(Others to fill)
COLUMBIA
Columbia
(Charleston split)
1st half
Stanley & M'bourne
Col Jack George
Wm Morrow Co
Dora Hilton Co
Kenna Co
GRAND RAPIDS
Ramona Park
Pantzer 3
Bertram & Saxton
Ethel Clifton Co
Mullen & Francis
Nat Nazarro Co
Rinaldo Bros
DETROIT
Temple
Salon Singers
Irving Fisher
Chas Howard Co
Briscoe & Rauh
The Bryants
3 Weber Girls
Arthur Terry
Lillian's Dogs
JERSEY CITY
B. F. Keith's
2d half (22-25)
Poppy Ives & F
Crumbly & Brown
Chas Keane
Ryan & Bronson
Brown Family
1st half (26-28)
Earl & Mullen

*Albert Perry Co
Combe & Nevins
Mack & Lane
4 Rubes
2d half (29-31)
Pierce & Goff
Harrington & Mills
Taylor Granville
Monroe & Grant
JACKSONVILLE
Arcade
(Savannah split)
1st half
American 3
Lipton
"Love Will Do"
Nick Hufford
Nolan & Nolan
JOHNSTOWN
Majestic
(Sheridan Square Pittsburg split)
1st half
F & M Dale
Woodrow Girls
*Adams & Rose
(Others to fill)
LITTLE ROCK
Orpheum
(Memphis split)
1st half
Aerial Silverlake
Regard & Goody

J & N Olms
Miller & Bradford
Hugh Herbert Co
Grace Nelson
Dooley & Morgan
Chris Richards
Martin & Moore
NEW ORLEANS
Palace
(Mobile split)
1st half
Selbini & Nagel
Moore & Dixon
Maryland Singers
Margaret Padula
Clare & Atwood
NEWPORT NEWS
Olympic
Dare Bros
Reed Wilson Co
Charlotte Worth
(Two to fill)
2d half
Canarie & Cleo
Melody 3
Vinie Daly
Amaranth Sis
(One to fill)
NORFOLK
Academy
(Richmond split)
1st half
The Brodnas
Thornton & Hillard

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Rowen & Clare
Vardon & Perry
Ruth Curtis Co
LOUISVILLE
National
(Nashville split)
1st half
Jim Doherty
Colum Via & V
Amanda Gray
Ross King 3
(One to fill)
MACON, GA.
Grand
(Augusta split)
1st half
Tranetti Sis
Angel & Fuller
Hall & Colburn
Walter Weems
"Girl in Moon"
MEMPHIS
Orpheum
(Little Rock split)
1st half
Lew Hoffman
Millicent Mower Co
Holman Players
5 Mighty Girls
De Koch 3
MOBILE
Lyric
(N. Orleans split)
1st half
L & B Dreyer

Libby Sparrow 3
Neff & Mayter
(One to fill)
PHILADELPHIA
B. F. Keith's
Sherwin & Kelly
Finley & Hill
Bert Melrose
Edna Aug
Henri Crossman
Wanzer & Palmer
Kinney & Corinne
Rice & Ford
Royelli Bros
PETERSBURG
Century
Canarie & Cleo
Amaranth Sis
2d half
Charlotte Worth
(One to fill)
PITTSBURGH
Davis
"Playmates"
Glenn & Jenkins
Ralph Hertz
(Others to fill)
Sheridan Sq.
(Johnstown split)
1st half
Clark & Jenkins
Renard & Jordan
Wright & Earl
*Adams & Rose
(Others to fill)

HARRY AND GRACE
ELLSWORTH
Touring Orpheum Circuit
"LOVE SHOP"

Connors & Byrnes
Polly Oz & Co
Joe Darcy
Mosel Bros
MT. VERNON, N.Y.
Proctor's
2d half (22-25)
Gabby Bros & Co
Murphy & White
Harry J Conley Co
Mlle Herma
Marie Lo Co
1st half (26-28)
The Rosbacks
Bob Milliken
Kitty Doner Co
Peck & McIntyre
Frank Wilson
2d half (29-31)
Miller & Bradford
Homer Miles Co
Chris Richards
[illegible]
NASHVILLE
Princess
(Louisville split)
1st half
Burke Walsh & N
Burkridge Casey & C
Scott & Christy
3 Jeanettes
(One to fill)
NEWARK, N. J.
Proctor's
2d half (22-25)

RICHMOND
Lyric
(Norfolk split)
1st half
Kartelli
Black & O'Donnell
Chinese Entertain
Tony George Co
(One to fill)
ROANOKE
Roanoke
Girard Bros
Walsh & Edwards
Monarch Comedy 4
(Two to fill)
2d half
3 Little Boys
Dolly Ward Co
Perez & Coulter
Chester & Allen
"Tid Bits"
SAVANNAH
Bijou
(Jacksonville split)
1st half
McCormack & R
Dorothy Kenton
[illegible]
Carson & Willard
Daly Mack & D
SYRACUSE
B. F. Keith's
J & M Dunedin
Eddie Borden Co

LEO BEERS
Management Messrs. Shuberts

Vernon Stiles
Van & Corbett
(Others to fill)
WASHINGTON
B. F. Keith's
Ed E Ford

Anger & Packer
McConnell Sis
Nathan Bros
Geo Yeoman
Royal Gascoignes
"Man Hunt"
Henry Bentley

Poli Circuit

BRIDGEPORT
Poli's
Franchini Bros
Drew & Wallace
Frank Bush
(Others to fill)
2d half
J & H O'Donnell
Cutty & Nelson
Rives & Arnold
Ryan & Bronson
Viesta Madera Co
Plaza
Hall & Gilson
Doyle & Doyle
Maude Rockwell
Happy Moments

Ryan & Bronson
Viesta Madera Co
2d half
The Sterlings
Drew & Wallace
Frank Bush
SCRANTON, PA.
Poli's
(Wilkes-Barre split)
1st half
Watson's Dogs
Carmenta
Barnes & Lorraine
Rome & Gaut
Black & White R

VERA SABINA
Box 297, Monticello, N. Y.

2d half
The Hallers
Marion Clare
Melton & Boon
Clifford Wayne 3
HARTFORD
Palace
Ernesto
Lynn & U Wesley
Chas Martin
Overseas Rev
2d half
Hanlon & Arthur
Taylor Howard Co
Haig & La Vere
Byron Bros Band
Kelly & Brown
NEW HAVEN
Bijou
The Hallers
Marion Claire
Dancing Demons
Melton & Robb
Byron Bros Band
2d half
Franchini Bros
Doyle & Doyle
Maude Rockwell
"Happy Moments"
(One to fill)
Palace
J & H McDonnell
Cutty & Nelson
Rives & Arnold

SP'GF'LD, MASS.
Palace
The Sterlings
Haig & La Vere
J & I Marvyn
Mason 3
Prescott & Eden
2d half
Wilfred Du Bois
Newell & Most
Prescott & Eden
Elkins Fay & E
Sherman & Rose
WATERBURY
Poli's
Hanlon & Arthur
Kelly & Brown
Newell & Most
Elkins Fay & E
Clifford Wayne Co
2d half
Ernesto
Donaldson & Van
Chas Martin
"Overseas Revue"
WILKES-BARRE
Poli's
(Scranton split)
1st half
Margaret Taylor
Dan Smith
Norton & Wilson

BOSTON B. F. KEITH

Vaudeville Exchange, Boston

BOSTON
Boston
Jack Hanley
Green & La Fell
Green & Myra
Billy McDermott
Dancing Girls
Burt Grady
Gordon's Olympia
(Scollay Sq.)
McCarty & Fisher
Ashland & May
Bobby Bentley Co
Arthur Lock Bell
3 Melfords
Gordon's Olympia
(Washington st.)
"True Pals"
Innis & Ryan
Susan Tompkins

Dizey
Helen Vincent
Fox & English
Frank Brack Co
2d half
The Hedleys
Overholt & Young
Chas Mack Co
Harry Jolson
LYNN, MASS.
Gordon's Olympia
Smith & Atkins
Billy Muller
Reed & Clifton
Tooterville Tooters
2d half
Murray Sis
Dale 4

DENTIST McVicker's Theatre Bldg
DR. M. J. CARY
CHICAGO Special Rates to the PROFESSION

T O Sawyer Co
CAMBRIDGE
Gordon's Cen. Sq.
Pauline & Francis
Nelson & Bailey
Eric Zardo
Dan Holt Co
2d half
Joe La Vaux
I. W Gilbert Co
Reed & Clifton
Leah Powers

2 Fitzsimmons
Freeman & Grace
NEW BEDFORD
Gordon's Olympia
Francis Green Co
Crane & Howard
Overholt & Young
2d half
Lyle & Emerson
Hayden & Ercell
Mabel Burt
Wm Brack Co

ORPHEUM CIRCUIT

Palace Theatre Building, New York City

CHICAGO
Majestic
"Bits & Pieces"
"Touch in Time"
Toney & Norman
Stanley & Burnes
Elly
Merlin
Lucas & Inez
Palace
Flor Tempest Co
Flanders & W
Pistel & Johnson
Jack Osterman
"Once Upon Time"
Dennis Sisters
Tip Yip Y'phankers
State-Lake
Sylvester Schaffer
Stan Stanley Co
Langford & F
Jo Jo Trio

KANSAS C'Y, MO.
Orpheum
(Sunday opening)
"Flirtation"
Wallace Galvin
P Bremen & Bro
LOS ANGELES
Orpheum
"Kiss Me"
Greene & Parker
Clara Morton
Elsa Ryan Co
[illegible]
Dias Monks
Joe Howard's Rev
MILWAUKEE
Palace
"Last Night"
Rose & Moss
Joe Thornton
Little Caruso

DR. JULIAN SIEGEL
Official Dentist to the N.V.A.
1493 BROADWAY (Putnam Building) New York.

Harry Ellis
Reed & Tucker
Lawton
CALGARY, CAN.
Orpheum
(26-28)
(Same bill plays Victoria 29-31)
Lovett's Concent
[illegible]
Irving Fisher
Duffy & Sweeney
Arco Bros
DENVER
Orpheum
(Sunday opening)
Alexander Carr Co
"Flying Fortune"
Morgan & Gates
Spencer & Williams
Reddington & G

MINNEAPOLIS
Orpheum
Grenadier Girls
"Petticoats"
Davis & Chadwick
Garcinetti Bros
Jean Greene
OAKLAND, CAL.
Orpheum
(Sunday opening)
[illegible] & Hartley
[illegible] & Baldwin
[illegible]
Man Off Wagon
Chong & Mary
V & E Stanton
OMAHA
Orpheum
Beth Hart Co
"Touch in Time"
Valeska Bros

Felix & Fisher
Bert Kenney
ST. PAUL
Orpheum
(Sunday opening)
[illegible]
Cahill & Romaine
Babe & Rock
Rice & Newton
Stewart Sisters
SALT LAKE
Orpheum
(Sunday opening)
Blossom Seeley Co
Novelty Clintons
Josie Heather Co
Bert Hanlon
Lester Worth Co
SAN FRANCISCO
Orpheum
(Sunday opening)
"Rubeville"
Scotch Lads & L
Betty Ward Co
Jeanette Childs
J & M Harkins
B & H Bartlett
Creole Fash Plate
Irene Franklin Co

SEATTLE
Orpheum
G Campbell Co
Harry Hayden Co
Clifford & Wills
[illegible]
[illegible] Bros
[illegible]
SIOUX CITY
Orpheum
Under Apple Tree
Ed Morton
LaFrance & K.
Kane Keys & M
Jackie & Billy
VANCOUVER, B.C.
Orpheum
Singer's Midgets
Gosse & Alberts
Raymond Wylie Co
Roy LaPearl
Shaw & Campbell
W & H Brown
WINNIPEG
Orpheum
"Love Shop"
Wilson & Larsen
Marie Gasper
Champion
"4 American Aces"

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago

ARKANSAS CITY, KAN.
Rex
2d half
Robb & Whitman
4 Juggling Normans
BARTLESVILLE, OKLA.
Odeon
(26-27)

2d half
Lloyd Nevada Co
Eddie Lambert
Nora Norine
Bender & Meehan
(One to fill)
OMAHA
Empress
Mae Montgomery
Dewey & Whiting

ERNIE YOUNG
INC.
OFFERS
TED LEWIS and Jazz Band
AND
HARRY ROSE
AT
EDELWEISS GARDENS
CHICAGO
Artists Representative
Suite 1312-1313, MASONIC TEMPLE
CHICAGO
MOST RELIABLE AGENCY IN THE WEST

Kate & Wiley
"4 of a Kind"
2d half
Downing & Bunnin
Fredericks B & T
BELLEVILLE, ILL.
Washington
Robert Swan
Ford & Goodrich
4 Harmony Kings
2d half
Clifford & Bothwell
Stein & Jackson
Mowatt & Mullen
COFFEYVILLE, KAN.
Tackett
(26-27)
Elise Schuyler
Jerome & Mack
(28-29)
Kate & Wiley
Downing & Bunnin
(30-31)
Curtis & Buster
"4 of a Kind"
E. ST. LOUIS, ILL.
Erber's
Clifford & Bothwell
Mary Howard Co
Patrick & Otto
Rotter Bros
2d half
Robert Swan
Elise Schuyler Co
Rappl
Mikado Trio
KANSAS CITY
Globe
Dovey & Dayton
Morris & Towne
(Three to fill)

Johnny Keane
Holland D'Arill Co
2d half
Armento Bros
P Sutton & Sis
"The Owl"
(One to fill)
PITTSBURG, KAN.
Colonial
(26-27)
Downing & Bunnin
(28-29)
"4 of a Kind"
(30-31)
Kate & Wiley
RACINE, WIS.
Rialto
1st half
Ernie & Ernie
Ray Conlin
[illegible] Leopardo
(Two to fill)
ST. LOUIS
Columbia
Cedric Lindsay
Kuhn Sisters
Rappl
Mikado Trio
(One to fill)
2d half
Rolfe & Peggy
Mary Howard Co
"Tid-Bits of 1920"
"Pot Pourri"
(One to fill)
Skydome
Violet & Lewis
Bob Mills
Stein & Jackson
2d half
Patrick & Otto

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2d half
Kelly & Stone
The Vanderkoors
Leach Wallin 3
(Two to fill)
LINCOLN, NEB.
Lyric
"The Owl"
Kelly & Stone
2d half
Dewey & Whiting
Holland D'Arill Co
Rialto
Jessie Miller
OKLAHOMA CITY
Lyric
Curtis & Buster
Robb & Whitman
Bard & Stone
Williams & Taylor
4 Juggling Normans

Kuhn Sisters
Rotter Bros
TOPEKA, KAN.
Novelty
Lloyd Nevada Co
Eddie Lambert
Nora Norine
Bender & Meehan
(One to fill)
2d half
Dovey & Dayton
Morris & Towne
(Three to fill)
WICHITA, KAN.
Princess
Darling Saxop'ne 4
Fredericks H & T
2d half
Williams & Taylor
Bard & Stone

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NEW YORK CITY
American
H Fisher Co
Neapolitan Duo
4 Bango & Girl
Grace DeWinters
Millard & Marlin
Al Conrad Co
Harry Brooks Co
Tom Mahoney
(One to fill)

2d half
Leon & Mitzi
Seymour & Jeanette
Harmon & Harmon
Thomas Saxo 4
Nora Allen Co
Prosperity
Wells V & West
(One to fill)
Victoria
Gorgalis Trio

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Bobbie Bentley
Prosperity
Ash & Hyams
B Morrell 6
2d half
Carleton F'child Co
Al Conrad Co
Millard & Marlin
Tom Mahoney
4 Bango & Girl
Lincoln Sq.
Santoros
M Hackett Co
Bernard & Shaw
Daros Bros & C
2d half
Frank Brighton
Shea & Carroll
Bryant & Stewart
Harry Fisher Co
M Craig Co
Greeley Sq.
Pedrick & DeVere
[illegible]
Fisher & Lloyd
Harry Mason Co
4 Ushers
Montambo & Nap
2d half
7 Madcaps
The Royces
DeWitt & Robinson
Edna Luby
Bernard & Shaw
Paul & Pauline
Delancey St.
Leon & Mitzi
Pearson
Johnson & Parsons
Welcome Home
Wells, V & West
Paul & Pauline
2d half
Lewis & Mitchell
Metropolitan 3
Maude Hackett Co
Fisher & Lloyd
[illegible] Tr
(One to fill)
National
Mooney & Capman
Martin & Courtney
Shea & Carroll
Borsini Troupe
(One to fill)
2d half
Alvin & Kenny
Helen Moretti
Howard & Lewis
Mona Adolphus Co
(One to fill)
Orpheum
Kelso Bros
The Royces
DeWitt & Robinson
F & M Laurel
Howard & Lewis
Thomas Saxo 4
2d half
Montambo & Nap
4 Ushers
Harry Mason Co
Meyers & Hanford
B Morrell 6
Boulevard
Frank Brighton
G George Co
M Craig Co
Browning & Davis
Carleton F'child Co
2d half
Santoros
Mooney & Capman
Welcome Home
Walsh & Green
Daros Bros & C
Avenue B
Kramer & Paterson
Gene & Moretti
Al White
Mona Adolphus Co
(Two to fill)
2d half
Jack Henley
Carter & Buddy
Rand & Gould
Gorgalis 3
(Two to fill)
BROOKLYN
Metropolitan
Cooper & Lacey
Nora Allen Co
Lee Beggs Co
Meyers & Hanford
Lee Zarrell Co
2d half
Kelso Bros
Gertrude George Co
Pinnes & Bingham
Ash & Hyams
3 Musical Spillers
De Kalb
7 Madcaps
Harmon & Harmon
John G Sparks
Edna Luby
3 Musical Spillers
2d half
Clayton & Clayton
LaFollette & L
Martin & Courtney
Browning & Davis
Borsini Troupe
Palace
Jack Henley
Carter & Buddy
Pinnes & Bingham
[illegible]
J & J Gibson
2d half
Sterling Novelty
Al H White
(Three to fill)

[illegible] Corner
Little Big Girl
Milo & Herman
2d half
Howe & Fenton
Kent & Inness
Harrigan & M
Fox & Mayo
Cabaret De Luxe
BAKERSF'D, CAL.
Hippodrome
C & M Butler
Bonner & Power
"I'll Say So"
Arthur Rigby
Diamond & D'ghter
2d half
Kennedy & Kramer
University Trio
Jeff Healy Co
Hailey & Noble
Frazer & Phillips
BALTIMORE
Hippodrome
[illegible] Duo
Gus & Ray Perry
Weber Beck & F
"Melody of Youth"
Florence Henry Co
BIRMINGHAM
Bijou
Henley & Fritz
Morton Bros
Hall & O'Brien
Robinson McCabe 3
Kitaro Japs
2d half
"Dogs in Toyland"
Francis & Fox
[illegible] Corner
Little Big Girl
Milo & Herman
BOSTON
Orpheum
Vee & Tully
Bowers & Dody
M & J Dove
French Refugee
Thos Potter Dunn
4 Black Dots
2d half
The Hennings
Montgomery & M
Alf Ripon
What Really Happ
Hal & Francis
W Manthey Co
CHICAGO
McVicker's
B Bernard Duo
Octavo
Telephone Tangle
Siegel & Irwin
CLEVELAND
Liberty
Delite Girls
Howard & Cr'ddock
4 Renee Girls
Weston & Eline
Cross & Santoro
DALLAS, TEX.
Hippodrome
Aerial Macks
Smith & Keefe
[illegible] Duo
Singer & James
Alex Roloff Co
Thomas & Fred Sis
Dolly Harlowe
Roy & Francis
Adrian
B & J Gray
DAYTON
Dayton
Dailey Bros
Harry Gilbert
Music World
DETROIT
Colonial
3 Alex
Billy De Vere
Evans & Weber
Mercedes
Ferns & Litt
4 Bangards
DULUTH
Grand
Ward & Gery
Phenny & Powell
Arthur Pickens
Al Golem Troupe
Donald J Dunn
2d half
Root & White
Clifton & Kramer
Father's Daughter
Earl & Edwards
3 Avalons
FALL RIVER
Empire
The Hennings
Alf Ripon
What Really Happ
Hal & Francis
W Manthey Co
2d half
Vee & Tully
M & J Dove
French Refugee
Thos Potter Dunn
4 Black Dots
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Hippodrome
Kennedy & Kramer
University Trio

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Fulton
Clayton & Clayton
LaFollette & L
[illegible] Troupe
Walsh & Green
(One to fill)
2d half
Pedrick & De Vere
Johnson & Parsons
John G Sparks
Grace DeWinters
Lee Zarrell 3
Warwick
Geo Randall Co
Rand & Gould
Thames Bros
(Two to fill)
2d half
Stewart & Olive
Jimmy Lyons
J & J Gibson
(Two to fill)
ATLANTA
Grand
"Dogs in Toyland"
Francis & Fox

Jeff Healy Co
Hailey & Noble
Frazer & Phillips
2d half
Fox Benson Co
Gordon Duo
Leon Stanton Co
Brewster
"Cheer Up"
HAMILTON, CAN.
King Street
Ureda Boys
Alan Grey
Morgan & Grey
Delbridge & G
[illegible]
HOUSTON
Prince
Sargent Bros
Mae Hunt
J Gordon Players
Patsy Doyle
Lowe Thelma Co
2d half
Paul Brady

Stanley & Olsen
4 Jacks & Queen
Fisher & Hurst
Aerial LaValls

KANSAS CITY
Garden
Ethel Mae Barker
Howard & Moore
R & E Gordon Co
Wells & Crest
3 Bellhops
2d half
Mae Christine
Willard & Jones
Howard & Murray
Andrew Mack
The Norvellos

LaTemple Co

MERIDIAN, MISS.
Princess
(26-27)
Hale & Bliss
Gilbert Sisters
Valentine Vox
Wyre & Evans
Snell & Vernon

MINNEAPOLIS
Palace
M Yorke's Pupils
Bolar & Knox
Henry Keane Co
Coffman & Carroll
Sage Marimba B'd
2d half

Morton Bros
Hall & O'Brien
Robinson, McCabe 3
Kitaro Japs

NEW ORLEANS
Crescent
Fred Brady
Stanley & Olsen
4 Jacks & Queen
Fisher & Hurst
Aerial LaValls
2d half
Richard Wally Co
McConnell & West
L & M Hart
Lew Hawkins
Chalfonte Sisters

Frank Juhas
Tom Mavro Co
Keating & Ross
Lyndall Laurell Co
2d half
Ford & Hewitt
Johnson & Crane
Neville & Brockw'y
Harry Coon Co
Bellclair Co

ST. PAUL
Palace
Root & White
Clifton & Kramer
Father's Daughter
Earl & Edwards
4 Avalons
2d half

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Loew
Burns & Preston
Kane & Inman
Fox & Mayo
Cabaret De Luxe
2d half
Dunn & Bert
Guiliani Trio
Duncan & C'gham
(One to fill)

LONDON, CAN.
Loew
Harper & Blanks
Fred Elliott
Rockman Arley
2d half
Dryber
G & M Brown
Olive & Mack

LOS ANGELES
Hippodrome
El Rey Sisters
"Waiters Wanted"
Lee Mash
"Frolics of Youth"
Keech & Gibson
2d half
L Raymond Co
Dorothy Roye
Bonner & Power
Bertram May Co
E M Foster Co
4 Tasmanian Girls

MEMPHIS
Lyceum
Chamberlain & E
Walsh & Austin
Bell Fulton Co
Armstrong & Joyce
Dollinger & R
2d half
Sinclair & Gray
Lynn Weston & L
Pealson & Wallace
Fred Hughes Co

J & D Carberry
Laing & Green
Merry Milk Maids
Zelaya
Rio & Helmar

MODESTO, CAL.
Hippodrome
(25-26)
Fox Benson Co
Gordon Duo
Leon Stanton Co
Brewster
"Cheer Up"
(30-31)
The Rimbos
Henry J Kelly
Jimmy Rosen Co
Walmsley & K
Amer Desert Cafe

MONTREAL
Loew
LaPetite Cabaret
Rose Garden
Douglas Flint Co
Dave Manley
Orpheum Sextet

HOBOKEN, N. J.
Lyric
Phelling Morrelle
Jack McDermott
(Three to fill)
2d half
Thames Bros
(Four to fill)

NASHVILLE
Vendome
Sinclair & Gray
Lynn Weston & L
Pealson & Wallace
Fred Hughes Co
LaTemple Co
2d half
Manley & Fritz

NEW ROCHELLE
Loew
Stewart & Olive
Jimmy Lyons
Brown's Dogs
2d half
Kramer & Paterson
(Two to fill)

OKLAHOMA CITY
Liberty
Tate & Tate
Vargo & Marvin
Myrtle Moore 3
Cleveland & Faye
Tom Brown's Rev
2d half
Anna Vivian Co
Billy Broad
Hayes & Lloyd
Jerome & Albright
H & A Scranton

PITTSBURGH
Simmons & Br'dley
A Perfect Day
Monte & Lyons
P Conchas Jr Co
(One to fill)

PROVIDENCE
Emery
Pogue & Fellows
Montgomery & M
Harry White
LaCosta & Clifton
Hawthorne & Cook
Makarenko Duo
2d half
Bowers & Judy
Farrell & Hatch
Hector
Royal Harmony 3
Clayton & Lennie
Black & White

SACRAMENTO
Hippodrome
Drexler & Wilson

M Yorke's Pupils
Bolar & Knox
Henry Keane Co
Coffman & Carroll
Sage Marimba B'd

SALT LAKE
Casino
Phil Davis
Stewart Black Co
"3 of a Kind"
F & M Hughes
(One to fill)
2d half
Rondow Trio
Spencer & Rose
Ryan & Moore

William Slate
"Honeymoon Inn"

SAN ANTONIO
Princess
Pasquale & Powers
Lyons & West
Maude Allen Co
Bobby Henshaw
"Girls of Altitude"
2d half
Sargent Bros
Mae Hunt
J Gordon Players
Patsy Doyle
Lieut Thetion Co

SAN DIEGO, CAL.
Hippodrome
(29-1)

El Rey Sisters
Brown & Evans
"Waiters Wanted"
Lee Mash
"Frolics of Youth"
"Melody Garden"

SAN FRANCISCO
Casino
(Sunday opening)
Tyler & St Clair
Harry Watkins
"Pals & Partners"
Mills & Smith
Cunningham & D
"Girls in Basket"
Hippodrome
(Sunday opening)
Mosse & Parti
C & C McLaughlin
LaRose & Dupree
Johnston & J'rston
Stone & Moyer Sis
3 & G Harris
Wigwam
The Lisbes
Driscoll & W'scott
Rimes & Warfield
Fred Lewis
"Ship Ahoy Girls"
2d half
Cook & Oatman
Howard & Scott
Mullaley H & McC
Shelly & Holt
"Military Revue"

SAN JOSE, CAL.
Hippodrome
Howard & Scott
Cook & Oatman
Mullaley H & McC
Shelly & Holt
"Military Revue"

Alexandria 31)
Hale & Bliss
Gilbert Sisters
Valentine Vox
Wyre & Evans
Snell & Vernon

SPOKANE
Hippodrome
Rose & Dell
Mae Marvin
Gillen-Carlton Co
Imperial Four
Gordon & Germaine
2d half
The Templetons
Mansfield & Riddle
Hearts & Flowers
2 Ladellas
2 Dellmeads

SP'GF'LD, MASS.
Broadway
Farrell & Hatch
Hector
Royal Harmony 3
Clayton & Lennie
Black & White
2d half
Pogue & Fellows
Harry White
LaCosta & Clifton
Hawthorne & Cook
Makarenko Duo

STOCKTON, CAL.
Hippodrome
The Rimbos
Jewell & Raymond
Henry J Kelly
Jimmy Rosen Co
Walmsley & K
Amer Desert Cafe
2d half
(Same as Sacramento 1st half)

Edw M Foster 3
4 Tasmanian Girls
(30-31)
C & M Butler
"I'll Say So"
Arthur Rigby
Diamond & D'hter

TORONTO
Yonge
Lockhart & Laddie
Gilbert & Saule
Brown & Simmons
"State Room 19"
Carlton & Belmont
(One to fill)

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MISS.

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2d half
The Lisbes
Driscoll & W'scott
Rimes & Warfield
Fred Lewis
"Ship Ahoy Girls"

SHREVEPORT, LA.
Grand O. H.
(26-27)
(Same bill plays Alexandria 28)
Richard Wally Co
McConnell & West
L & M Hart
Lew Hawkins
Chalfonte Sis
(29-30)
(Same bill plays

SUPERIOR, WIS.
Palace
Louis Leo
Gibson & Betty
Murray & Lane
Fagg & White
"Ginger Snaps"
2d half
Ward & Gory
Fleming & Powell
Arthur Pickens Co
Donald J Dunn
Al Golem Troupe

TAFT, CAL.
Hippodrome
(25-26)
Dorothy Roye
Bertram May Co

Davis & McCoy
Jim Reynolds
Chase & Terminal
"Little Cafe"

CALGARY, CAN.
Pantages
Norvellos
Stuart & Wood
[illegible] Fields Mins
Goldie Bird
Jarrow
Clark's Hawaiians

DENVER
Empress
Shelton & Hosmer
Abrahams & Johns
W H Wakefield
Nevins & Gordon

Bell Fulton Co
Armstrong & Joyce
Dollinger & R

WACO, TEX.
Orpheum
Thomas & Fred Sis
Billy Barlowe
Roy & Francis
Adrian
B & J Gray
2d half
Pasquale & Powers
Lyons & West
Maude Allen Co
Bobby Henshaw
"Girls of Altitude"

WASHINGTON
Strand
2 Yaquis

"Haberdashery"

MINNEAPOLIS
Pantages
(Sunday opening)
Win & Walker
Henshaw & Avey
Bigelow Dancers
Cooper & Ricardo
Rising Generation

OAKLAND
Pantages
(Sunday opening)
3 Melvins
Dianna Bonnar
"Heart of a Wood"
Harry Von Fossen
"Footlight Revue"

3 Melvins
Dianna Bonnar
"Heart of a Wood"

SPOKANE
Pantages
Bell & Gray
Ushers 4
V Burt & Steppers
Harvie & Marion
Gautier's B'klayers

SEATTLE
Pantages
Schepp's Circus
Fargo & Richards
Josephine Davis Co
Dobbs Clark & D
Kremlin of Moscow

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Walnut Street
(29-30)
Chamberlain & E
Walsh & Austin

Jessie Reed
Ethel M Hall Co
Tilyou & Rogers
5 Petrovas

PANTAGES CIRCUIT
New York and Chicago Offices

BUTTE, MONT.
Pantages
(20-21)
(Same bill plays Margaret, Anaconda, 30; Liberty, Missoula, 29)
Kremka Bros

Walters & Walters
"His Taking Way"

EDMONTON, CAN.
Pantages
Larue & Dupree
Coleman & Ray
Elm City 4
"Revue DeLuxe"
Page & Gray
4 Harlequins

GT. FALLS, MONT.
Opera House
(27-28)
(Same bill plays Marlow, Helena, 29)
Brosius
Taylor & Francis
B Williams Co
Ward Bros
Maybelle Reed

L'G BEACH, CAL.
Hoyt
The Melvilles
"Bet a Phone"
Seven Bell Boys
Jennings & Mack
Early & Laight
Riding Lloyds

LOS ANGELES
Pantages
Adonis Co
Rose & Valpha
Arthur Devoy Co
Simpson & Dean
Budd & Allen

OGDEN, UTAH
Orpheum
(29-31)
H & H Savage
Rucker & W'fred
Laurie & Ordway
4 Danubes
You'd Be Surprised

PORTLAND, ORE.
Pantages
Degnan & Clifton
Manning & Lee
Osborne & King
Coakley & Dunlevy
Alice Manning
O'Dare

REGINA, CAN.
Regina
(26-28)
(Same bill plays Empire, Saskatoon, 29-31)
Nora Jane Co
Two Kuhns
Herbert Denton Co
Ted Doner
"Little Cinderella"

SALT LAKE
Pantages
Pederson DeVogue
Miller & Capman
Pipifax & Panlo
Billy Small
Weaver & Weaver
"Oh That Melody"

SAN DIEGO
Savoy
Mosher & Sterling
Winchell & Green
Thunder Mountain
Mabel Harper
Broadway Echoes

SAN FRANCISCO
Pantages
(Sunday opening)

TACOMA
Pantages
Mimura Japs
Louise Gilbert Co
Fred Weber Co
Jan Rubini
Pearson N'p't & P
Gautier's Toyshop

VANCOUVER, B.C.
Pantages
Aeroplane Girls
Brown & Jackson
Agnes Kayne
Leonard & Ar'gton
Clark & McC
"Submarine F7"

VICTORIA, B. C.
Pantages
Price & Bell
Jack Reddy
Somewhere in Fr'ce
Harvey Haney & G
McRae's Revue

WALLA WALLA, WASH.
Pantages
(24-25)
(Same bill plays No. Yakima 30-31)
Alaska Duo
Goodwin Fagin Co
Frank Stafford Co
Jean Barrios
[illegible] Dogs
"20 Pink Toes"

WINNIPEG
Pantages
Lady Alice's Pets
W & H Rogers
Lew Welch Co
3 White Kuhns
Mammy's Birthday

VAUDEVILLE REVIEWS.

(Continued from page 16.)

hate in having to sing a number offered ahead of her by Irene Franco (New Acts), who was on second (the song was "Someone Is Waiting").

Howard and Lewis (New Acts) held down No. 4 acceptably, while Giddy and Giddy (New Acts) showed something in an acrobatic way just ahead of them. The Juggling Ferrier opened the show, performing a routine of stunts well enough for the spot, though showing no originality. The Freehand Brothers (New Acts) closed the performance. *Ibee.*

23D. ST.

Business continues very good for this season in this Keith house, which taps the Chelsea district. In the regular season the 23d Street for its two night shows goes capacity, the house management cleverly manipulating the gallery to a sell out at good prices. That is one secret why this small capacity house figures as a winner. It is now predicted that by the time the fall arrives the house will be compelled to close the doors for the final show. One evidence was plain Sunday last. Overhanging clouds lessened the percentage of persons usually bound for the beaches, and the house hit absolute capacity.

The show for the first half was a satisfactory one. Tuesday night it started off after the feature with Harold Lloyd in his latest film comedy, "High and Dizzy." Lloyd's stunts on a lofty appearing cornice had the women shrieking in old-fashioned pitch.

There was little contest to the evening's honors, which fell to the Quincy Four, on number five. The men have a well turned routine and it is without too much of the highly competed current numbers. They have one number that bids for the title length record, it being "It Isn't What She Does, It's the Way She Does It That Makes Me Love Her." A ballad by the tenor bore off the individual honors and the four following that up with the banjos, a novelty in a singing quartet, made the applause catch.

The diminutive Chris Richards, English, happened on next to closing for a good score. He is typically English in his brief song numbers, but has added a lot of American slang which they probably wouldn't get in London. His short, snappy acrobatic dances never failed. Richards is a clever hat manipulator, a sort of lost art. For the revolver bit he pulled a "local," saying he supposed the gun belonged to Kitty Gordon. At least one woman present got him and laughed heartily.

Rose Clare, "the 1950 girl," aired her novelty in crisp fashion on fourth, the turn going over fairly. Miss Clare has a comparatively new act and she should keep it so. The brocade on her banners might be freshened, the letters on most of them being "worn" and that lending the impression the act isn't so new.

Cushing and Davis were on just ahead in "The Chiropractor," which looks like "an adaptation" of LeMaire and Cantor's "The Osteopath" turn. There is, however, a whole lot of difference and a minimum of laughter resultant from the Cushing and Davis act. Improvement could be made in the dialog. The explanation of the human chart is far too technical and, therefore, difficult to divert into comedy channels.

Lou Miller and Alice Bradford did very well on second, about running second on applause scoring. A portion of the song routine has been changed, and to advantage. They encored with melody stunts showing the genesis of popular melodies, similar to the idea shown by Eddie and Lou Miller as a team, though the routine is changed.

The Roebucks opened brightly, Miss Harriet appearing in one for a song before the turn went into full for dialog, and the bag punching routine. It is probably the only survivor of the former flock of bag punching acts, and earned the score at the close. Weston's Models closed (New Acts). *Ibee.*

CHICAGO REVIEWS.

Continued from page 18.)

made a quick change to a very becoming gown they did a song number that went over well. The act pleased. Merrigan and Howard were well liked. The man, very diminutive gets a lot of comedy out of his size, but the act had several lines and situations that smacked very much of Burke and Burke's act, here last week.

Homer Lind and Co.'s sketch went across in good style, held the attention well and got laughs and hands freely. Hill and Rose had easy going. The act is dressed well and both of these people have pleasant personalities and the ability to sell their material. Zelaya on the piano takes a strong rap at everything jazzical and then proceeds to deliver a medley of jazz numbers.

"Oh Mike" a miniature musical comedy, closed the show. The act has some possibilities but needs strengthening in nearly every section. Pleased fairly.

NEWS OF DAILIES.

(Continued from Page 14.)

Frank Conroy and Harold Meltzer are to present a season of drama at the Greenwich Village Theatre during the fall. Among the plays to be presented are "Youth," by Max Halbe, "The Shadows," by Eden Phillpotts, Georges de Porto-Riche's "Amoureuse," and "Claws," by Sophie Treadwell.

A revival of the perennially popular "Prince of Pilsen" was staged at the Columbia, San Francisco, last week. There was no uprising against the German Prince or the Dutch comedy character on the part of the populace. The comedy role was played by Jefferson de Angelis.

Jane Cowl, who lately returned from abroad, opened her tour to the Coast in "Smilin' Through" in Denver.

Richard H. Gamble, amusement inspector and censor of the Providence Police Department, has been promoted from sergeant to lieutenant.

Bessie McCoy Davis has finally recovered sufficiently from an accident to walk again. The accident occurred in May and Miss McCoy sustained a broken knee.

Margaret Anglin is to open the season at the Frazee Theatre on Sept. 1, in "The Woman of Bronze," which she tried out on tour last spring.

The Adolph Klauber production, "Scrambled Wives," is to be the opening attraction at the Fulton Aug. 6. The piece is a new comedy by Adelaide Matthews and Martha M. Stanley, authors of "Nighty Night." Roland Young and Juliette Day head the cast.

"The Charm School" opened at the Woods, Atlantic City, July 26. It is due at the Bijou, New York, Aug. 2.

The new Nora Bayes musical comedy, entitled "Her Family Tree," is to open at Wilmington on Oct. 4.

A. H. Woods will place a new play by Willard Mack in rehearsal next week. It is entitled "His Majesty, The Loafer."

Mrs. Charles Darnton, wife of the dramatic critic of "The Evening World," is now doing the dramatic criticism on "The Call."

Harry Fisher, who was under contract to Comstock and Gest for their production of "Afgar," has obtained a release from the firm.

"Happy Go Lucky," as the American version of "Tilly of Bloomsbury" will be called, will open the regular season at the Booth Theatre late in August.

John Meehan, who has been appearing in the production of "Abraham Lincoln," will quit the cast of the piece to become general stage director for George M. Cohan.

James Moley and George Kane were arrested on a charge of having stolen the automobile of Francis Coogan, the actor.

James Taub, a theatrical manager, and his wife were injured in an auto accident on Staten Island. The car in which they were riding collided head on with one driven by Dr. Edward Turner. They were removed to the Long Island Hospital.

Molly McIntyre and Cyril Keightley are to head the company of "Adam and Eva" which is to open its season at the La Salle, Chicago, Ill., Sept. 6.

Louis Silvers, song writer, has filed suit for $10,000 against Marion Karminski, alleging the alienation of the affections of Bessie Mapers Silvers.

August 17 is the date set for the reopening of the Maxine Elliott with the Wagenhals and Kemper play "Spanish Love."

"Jane Clegg" closes at the Garrick to-morrow night.

The Lew Fields production "The Poor Little Ritz Girl" opens at the Central theatre Monday night.

A trio of the girls of the "Lassie" company defeated a quartet of the members of "Scandals of 1920" in a swimming contest held at Starlight Park on Friday.

Under the will of the late Albert Levering, who died in Nashville, Tenn., last February, his wife Mrs. Caroline Levering, of Hartford, Ct., will receive but $100, the manager having disinherited her.

John Golden has accepted for production "Her Father's House," a play recently tried out in stock in Oakland. It is the co-work of Hale Hamilton and Viola Brothers Shore.

Abe Levy, who has been in the producing field on his own for several years past, his last offering being "The Little Whopper," has become general manager for Sam H. Harris.

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A WORD REGARDING CONDITIONS IN BALTIMORE

Baltimore, Md., July 6th, 1920.

Mr. E. F. Albee,
Palace Theatre Bldg.,
New York, N. Y.

Dear Mr. Albee:

We have read with interest a number of letters which you have received from artists and caused to be published, and long ago we started to co-operate with your policy of treating artists and every one connected with the theatre with the utmost consideration, and while we have received a good deal of praise, both written and verbal from artists, we have not caused any of it to be published.

However, I am sending you the enclosed letter just to show you that we are with you first, last and always.

Respectfully yours,
MARYLAND THEATRE,
FRED SCHANBERGER,
Manager.

Baltimore, July 4th, 1920.

Mr. Fred Schanberger,
Maryland Theatre,
City.

Dear Sir:

Sorry that I did not have the oppeortunity to thank you in person for the very nice way you treated us in not deducting for the lost performances on Monday last. This was an unexpected pleasure, I assure you, one that is greatly appreciated, especially after the poor performance that we gave on Tuesday afternoon after being up all night Monday in Washington trying to locate our baggage. Hope you did not see that show. Am glad to say that all other performances went smoothly.

Trusting to have the pleasure of playing your house again and once more thanking you sincerely, I am, with all good wishes,

Yours very truly,
H. C. McINTYRE.

July 8th, 1920.

Mr. Fred Schanberger,
Maryland Theatre,
Baltimore, Md.

My dear Fred:

Yours of July 6th received with enclosed letter from the McIntyres.

It is very pleasing to me to receive evidence of the improved conditions in vaudeville.

Managers all over the United States, both on circuits and in individual houses, are doing wonderful work in establishing this branch of the profession on a liberal and humane basis.

You are all bound to reap reward, not only by better service from the artist, but by the happiness that comes to a man for having done the right thing.

Sincerely yours,
E. F. ALBEE.

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WIZARD OF THE HARP

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AND
LILLIAN
STERNARD
In "TWO BEDS"
Direction FRANK EVANS

ARTISTS' BOEREM
Slipp. Me.
Dear Sir:
My brother is a PLUMBER earning
HEAVY WAGES.
But for some
UNKNOWN
reason wants to do a SINGING act.
Do you think he will succeed?
O. Veralls
That all DEPENDS on his PIPES.
FRED ALLEN
PANTAGES TIME
Direction, MARK LEVY

WHEN MY
HUSBAND GETS MAD
He is just as CALM
As an ARAB
Whose BAGGAGE
Has gone ASTRAY
"DOT" OATMAN
COOK and OATMAN
Direction MARK LEVY
LOEW TIME

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Apply to SMITH BROS., or
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Direction MANDEL & ROSE New York City

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ROSE & CURTIS
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Closed a Successful Season With NORA BAYES in "LADIES FIRST"
Now Playing ORPHEUM CIRCUIT
Direction JENIE JACOBS

THE INVINCIBLE TRIO

NOT A VAUDEVILLE ACT, BUT

3 REAL HIT SONGS 3

EVERYBODY SAYS SO—— SO WILL YOU

PROFESSIONAL COPIES [illegible] ALL KEYS

SEND FOR [illegible]

WHO'LL TAKE THE PLACE OF MARY

Who'll Take The Place Of Mary?
By ALFRED DUBIN CLARENCE GASKILL & HARRY MAYO
Moderato
REFRAIN
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TRIPOLI (ON THE SHORES OF TRIPOLI

Lyric by PAUL CUNNINGHAM & AL DUBIN
TRIPOLI (On The Shores Of Tripoli)
Music by IRVING WEILL
Moderately with expression
REFRAIN
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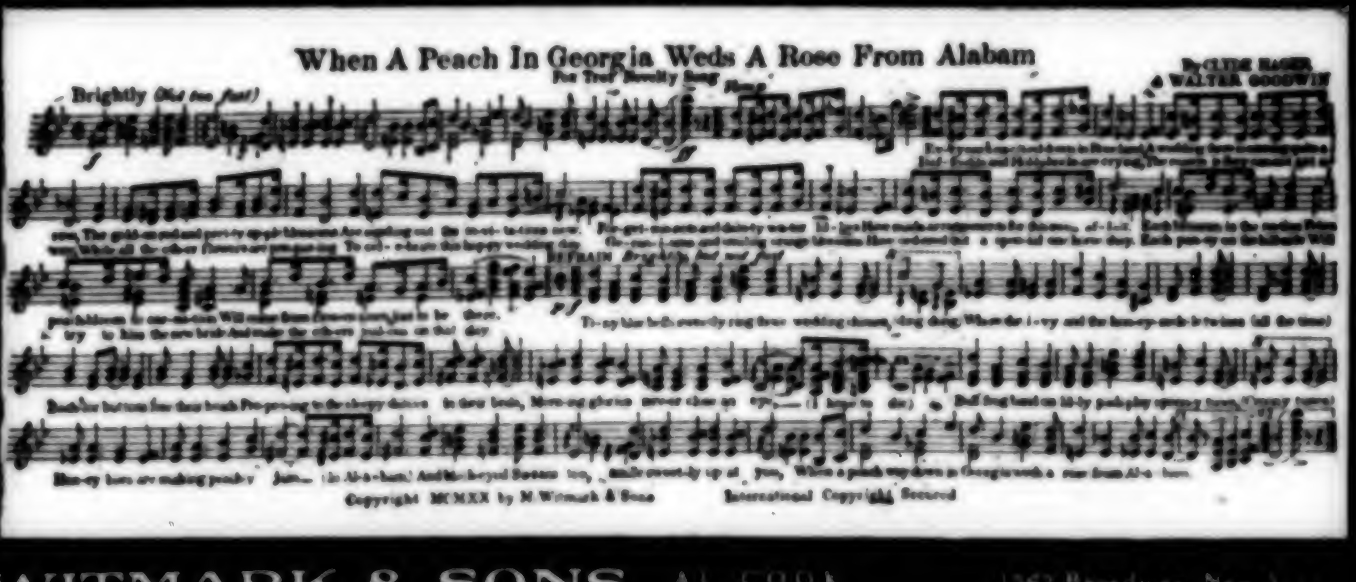
WHEN A PEACH IN GEORGIA WEDS A ROSE FROM ALABAM'


When A Peach In Georgia Weds A Rose From Alabam
Fox Trot Novelty Song
By CLYDE HAGER & WALTER GOODWIN
Brightly (Not too fast)
REFRAIN
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"THE RAINBOW COCKTAIL"	Musical Fantasy—Music and lyrics by Roy and Kenneth Webb—10 people, special scene and light effects—Staged by HASSARD SHORT—Representative, Laurence Schwab.
"THE RUBY RAY"	A French Farce in a Chiffon setting.

***HASSARD SHORT** owns and presents all the above attractions, which are copyrighted and fully protected*

N. V. A. COMPLAINTS.

Kendricks and Stone claim Pat Rooney is infringing on their gag, "the bird cocktail." Shriner and Fitzsimmons, who were sustained some time ago when they claimed priority right, to the business of coming back after conclusion of the act and looking for money on darkened stage, using a lighted candle, have informed the N. V. A. that Brendel (Brendel and Burt) has put that piece of business back in his specialty in the Winter Garden show.

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Conley Peggy
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Dayton Dancing
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Dickson Dot
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Duthrie Mrs
Dwyer Billy

Eaglehorse Chief
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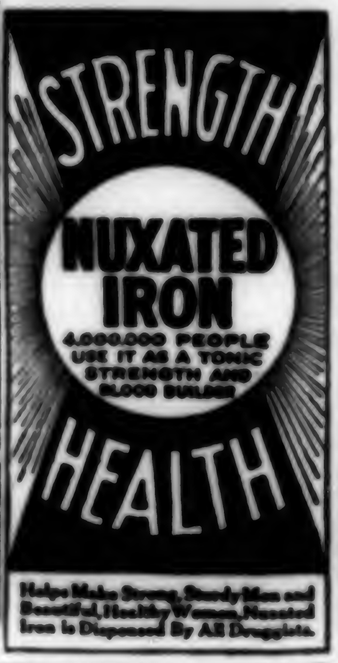
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Sparkling Summer Song Successes

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YOU'VE BEEN
A MOTHER TO ME

[illegible]

MAKIN' FOR
GEORGIA, CAROLINA

[illegible]

[illegible]

LEAVE ME
YOUR LOVE
WHEN YOU'RE GONE

[illegible]

LITTLE TOWN
IN THE OULD
COUNTY DOWN

[illegible]

[illegible]

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BIG NOVELTY
"CRY"
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YOU'RE THE ONLY GIRL THAT MADE ME CRY

THEY'LL
"CRY"
FOR MORE

Special Material
Comedy, Pathos,
To Suit Any Act

[illegible]

DARDANELLA
BLUES

[illegible]

ROSE
OF SPAIN

[illegible]

[illegible]

I
REALIZE

[illegible]

[illegible]

ROSE OF
VIRGINIA

[illegible]

[illegible]

[illegible]

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Hoffman Frances
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Jackson O I
James Walter
Johnson Nita

Keating Mrs L A
Kelly Alice
King Grace
Kilmore Norman
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LaMar Aimee
LaMahe Marion
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LaRue Doreen
LaRue Waldo
Lasky Irene
Laurence Pam
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LeMasson Ulliette
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Leonard George
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Lester Bettie
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Littlejohn F P

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Lonergan James A
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McNally & Ashton
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MacIlwain Maxine
MacIntosh Sadie
Mack Lima
Mack Wilbur
Maynard Kaythe
Mang & Snyder
Mason Jack
Marcus Wm A
Marlyn Irene
Marlyn Jim & Irene
Marne Elsie
Martelle
May Doris
Mayer Bobby
Meadows Dorothy
Melvin Lillian
Miller John Mrs
Moore Alice
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Nelson Sam K
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Shore Albert
Skellington
Sayman Al
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Squires Gil
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Wilson Jack
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Winter Winona
Wood George A
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Bimbo Charles
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ATLANTIC CITY.

By Charles Schourer.

Atlantic City is alive with bathing togs and pretty misses. The Beach censors whose advice as to maids and misses deferentiates the ways of socks and stockings, are busy folk amid the crowds which include the girls of two choruses this week.

At the Apollo—week July 26—George M. Cohan's "The Meanest Man in the World." Globe, Brieux's "The Americans in France." Woods "Buddies" with Peggy Wood, Donald Brian and Ralph Morgan.

Fred Fleck, manager at the Woods previous to its reconstruction and since the opening announces that he will return to the traveling force of A. H. Woods about Labor Day with "In Mabel's Room" in which also will be associated his wife, Grace Fielding. The succeeding manager for the house has not been announced.

BOSTON.

By Len Libbey.

ORPHEUM-LOEW.—Vaudeville.

BOSTON.—Vaudeville.

BIJOU.—Pictures.

BOWDOIN.—Vaudeville.

ST. JAMES.—Vaudeville.

SCOLLAY OLYMPIA.—Vaudeville.

GORDON'S OLYMPIA.—Vaudeville.

GORDON'S CENTRAL SQUARE.—Vaudeville.

MODERN, BEACON, CODMAN SQUARE, STRAND, FRANKLIN PARK, EXETER STREET, LANCASTER, COLUMBIA, WALDORF, GLOBE, FENWAY.—Pictures.

PARK.—Pictures with change of program three times weekly during summer.

TREMONT.—"Mary" still going big. At the evening performance the house plays to capacity at mid-season prices, and even at the so-called popular matinees Wednesday, when the floor is $1 top, the house was jammed, even though it was "heat prostration" weather. This show will stay here until the first part of next month, when it will go out, presumably for the New York engagement. "Love Nest," the big song hit of the show, and in fact the single musical number worthy of comment, is the general favorite here and already has appeared on the records. It should be pretty well played out by the time the show hits New York.

The Tremont is the only house in town of the legitimate line that is open now. The Wilbur closed after housing "The Poor Little Ritz Girl" for several weeks, which was somewhat of a surprise to those who saw the opening performance of the Lew Fields show. There was a change in the cast toward the end of the engagement when Charles Purcell and Andrew Tombes were injected into the show. It is understood the show will be practically rewritten before an attempt is made to put it over in New York.

All the houses in town are figuring on opening early this year. Programs for some call for opening early in August. The weather has not been conducive to theatres so far this season.

It is announced that Mary Young, wife of the owner of the Arlington theatre, will appear in vaudeville at Keith's here Aug. 2. She was last here as the star in "The Outrageous Mrs. Palmer," a play which the Shuberts are supposed to have bought into and which was to be put out on the road this coming season.

BUFFALO.

By Sidney Burton.

MAJESTIC.—Bonstelle Co. in "Fair and Warmer."

SHEA'S.—Vaudeville.

SHEA'S HIPP.—Pictures, "Romance," "The Quack Doctor."

OLYMPIC.—Chas. Del Vecchio and Co., Cortelli and Rogers, Hart and Helene, Tracy and Reba, McRae and LaPorte.

LYRIC.—Film, "A Tarnished Reputation," and Vaudeville.

STRAND.—Film, Eugene O'Brien, "The Broken Melody," "Spring."

FAMILY.—Film, "Mother and the Law."

Unseasonably cold weather the past two weeks has sent business at all the houses skyrocketing. Takings at all the box offices have jumped and are continuing steady. July looks stronger than for many years past. The Bonstelle Stock is pulling well at a dollar top nights. Shea's continues heavy, and the picture houses are packing them in. Lyric was due to close two weeks ago, but is hanging on and still going strong despite withdrawal of its advertising from the papers. Outlying houses also report strong and steady gates.

That the Shea Amusement Co. has adopted a new policy of expansion became known this week when announcement was made of the purchase of a new theatre at North

---

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Cornet, $3.00 Trombone, $4.00
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SEASON OPENS AUGUST 30th

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SEASON OPENS AUGUST 30th

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ASSISTED BY **GLADYS ROLAND**

ONE OF THE MOST BEAUTIFUL GIRLS ON THE AMERICAN VAUDEVILLE STAGE

NOTICE TO BOOKING MEN AND MANAGERS:

Again I Remind You That I Have the Best Closing Act in a Decade—Mr. EDWARD V. DARLING Discovered That

PRODUCTION MANAGERS Seeking a Real Novelty—DON'T MISS THIS ACT

Aug. 2—KEITH'S ROYAL **Aug. 9—KEITH'S BUSHWICK**

For Open Time See HUGHES & MANWARING

-4 HITS 4-

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"I'D LOVE TO FALL ASLEEP"
AND WAKE UP IN MY MAMMY'S ARMS

Better, Bigger and Stronger than Rock-a-Bye Your Baby and All Bound Round With the Mason Dixon Line—Some Hit

HIT No. II

"SO-LONG-O O LONG"
HOW LONG YOU GONNA BE GONE

Classy, Clever and Cunning, a riot for any act—and a sure encore getter for double acts

HIT No. III

"JEAN"

Just the type of a song you need—a swing—that rocks your audience into good humor and applause

HIT No. IV

"IN SWEET SEPTEMBER"

The song they're asking for and it's only a baby—watch it grow—get it quick if you want a hit

WATERSON-BERLIN & SNYDER CO.

STRAND THEATRE BUILDING, 47TH STREET AND BROADWAY, NEW YORK and North Park. It is said the move is one of the first steps in Shea's Metropolitan and the acquisition of a number of outlying houses. The Shea interests appear bent upon maintaining their control of the picture situation here. The new house seats approximately 1,600 persons and is of modern construction throughout.

Niagara Falls is to have a new picture theatre—the Bellevue—on Main street north of Michigan. It will cost $250,000 and will accommodate 2,000 persons. The project is being backed by the Bellevue Theatre Corporation, comprised of north end business men, and will be the first big theatre in the northern section of the city.

Annie Nathan Meyer of New York arrived in Buffalo Friday to confer with Jessie Bonstelle regarding her new play, "The Advertising of Kate," which the Bonstelle Co. will do in Detroit next week.

Work on remodeling the Star for Paramount is progressing rapidly.

Theatre planning and building continue with unabated fury. Thursday's papers contained stories of Slotkin's new house at Broadway and Washington street to take the place of the Olympic, Family and Lyric. It is known that the Family will cease operating Aug. 1, and present plans are to raze the site immediately. Difficulties over some of the present leases have been adjusted and the company hopes to complete the new theatre in about a year and a half. An office building will be erected in conjunction with the theatre, ten stories high, and containing 170 offices. The estimated cost is $2,500,000. All of the stock in the new company has been subscribed for.

CLEVELAND.

By J. Wilson Roy.

SHUBERT-COLONIAL—Thurston Hall-May Buckley Stock in "Erstwhile Susan." Next week, "Kismet."

OPERA HOUSE—McLaughlin Stock in "Daddy Long Legs."

KEITH'S—Vaudeville.

LOEW'S LIBERTY—Vaudeville.

PRISCILLA—Esmeralda Trio, Tony Novak, Hinky-Dee Girls, Gladstone and Mathews, Lukow and Lewis, and pictures.

MILES—Hill's Circus, Eddie and Ramsden, Denny and Donnigan, Wilder and Phillips, Malone Troupe, and pictures.

LUNA PARK—Kay Hamlin and Kay, Lottie and Evans, Prather and Wiley, Venetian Duo, Max Freeland, and the Deonzos.

STILLMAN—All week, [illegible] "Easy to Get."

EUCLID—All week, "Treasure Island."

ALHAMBRA— and MALL—"The City of Masks."

METROPOLITAN and STRAND—All week, "Scratch My Back."

STANDARD—All week, "The Girl in the Rain."

GAIETY—All week, "Human Stuff."

KNICKERBOCKER—"Dollars and Sense."

RIALTO—"The Luck of the Irish."

GRAND—"The Mollycoddle."

"The Country Cousin" is slated as the Opera house offering next week.

Tony Novak, lyric tenor at the Priscilla this week, is a Cleveland boy. He saw service overseas and was connected with Elsie Janis' organization in various parts of France and Belgium.

Frank Whited, 25, tacked up photographs of Governor Cox and Senator Warren G. Harding in his cell in "Murderers' Row" on Saturday. He is deeply interested in the presidential race. Whited is being held in the county jail on a charge of murdering Frances A. Stockwell, a chorus girl on Feb. 1 last. When tried for murder several months ago, Whited appeared to be an epileptic, and was sent to the State hospital at Gallipolis. Later officials intercepted a letter in which Whited said he feigned fits in order to escape and requested his brother to help him in his effort. His case is scheduled to come before the grand jury in September.

DES MOINES.

By Don Clark.

The winter vaudeville season at the Des Moines Orpheum will open Aug. 15, Treasurer Jack Lester has announced. Legitimate and stock houses will probably open a week later as is the usual custom. The Iowa State Fair is held in Des Moines the last week of August every year, bringing 50,000 to 100,000 visitors from all parts of Iowa and neighboring States. Theatre attendance is always capacity the opening weeks for that reason.

The Riverview Park Revue is attracting thousands at the Des Moines amusement park these hot evenings. Two free shows are given every night. Principals include Alvin Drake, Mike Harvey, Jeannette Mills and Morely and Davis.

Presentation of the Yankee Robinson circus in Des Moines, July 4, has aroused a storm of protest from many of the "good" people of the city. The circus secured the license from the city hall as usual and did a big business on the Sunday without any objections from any source. A few days later protests began to pour into city hall officials from citizens who thought the Sabbath had been desecrated. The mayor passed the buck to the councilmen who are passing the buck among themselves, no one being willing to take the blame. But Mayor Barton has issued an order of "no more Sunday circuses." Sunday films and baseball draw capacity crowds every week and no one protests.

The Des Moines has been celebrating its first anniversary this week and playing to crowded houses. The theatre, opened one year ago under the management of the owner, A. H. Blank, and the house manager, A. G. Stolte, has done a remarkable business. It is one of the finest picture houses in the country and cost $500,000. It seats 2,500. The usual week-end attendance is capacity and the average night attendance is 2,000, at each of the two evening shows.

Big films this week: "For the Soul of Rafael," at Des Moines; "Sand," at Palace; "The Third Woman," at Rialto; "The Cheater," at Garden, and "No. 99," at Royal.

DETROIT.

By Jacob Smith.

Bonstelle in "Too Many Husbands" at the Garrick.

The weather has been unusually cool the past week.

The opera house on the Campus will have pictures for the next few weeks until its regular season opens in August. Jimmie Minter has taken the house and this week is showing "The Forbidden Woman."

H. A. Ross, former assistant general sales manager of Famous Players, has been appointed division manager with supervision over Detroit, Cleveland and Cincinnati. He will make his headquarters in the Auto City.

Frank W. Gebhardt, former manager of the Michigan Motion Picture Exhibitors' League, has resigned to assume the management of the Detroit branch of Robertson-Cole, succeeding Robert Churchill, resigned.

Yeggs broke into the Gladwin Park theatre one night last week and got away with $425 in cash. The yeggs hid in the theatre after the last show.

Colored musical comedy stock at the new Henry B. Koppin is jamming that house for all performances.

W. S. McLaren, of the Majestic, Jackson, has leased the Dawn, Hillsdale.

Charles Olsen was a recent visitor to Toledo where he is building the Rivoli, a combination vaudeville and picture house that will seat nearly 2,000.

Phil Gleichman, of the Broadway-Strand, has practically closed a deal for leasing the Ferry Field theatre, one of the most successful residential houses in the city.

At least a half dozen new theatres will open in Detroit sometime this fall. Most of them will be picture houses.

DULUTH.

By James Watts.

ORPHEUM—Orpheum Stock in "A Voice in the Dark."

NEW GRAND—First half, "Autumn Three," Mason and Gwynne, "The South of Today," Taber and Burnett, "On and Off," Weller, O'Donnell and Westfield, film.

GARRICK—First half, film, "Shore Acres."

ZELDA—First half, "The Butterfly Man."

STRAND—"Rio Grande."

NEW LYRIC—"The Terror."

NEW ASTOR—"In Search of a Sinner."

ALHAMBRA—"Don't Ever Marry."

TEMPEST—"The Spoilers."

Duluth's newest theatre, the New Astor, opened July 7 by Finkelstein & Ruben, will exhibit pictures. "The Search of a Sinner" was the opening attraction. Samuel Cook is the house manager, with P. F. Schwie general manager for Finkelstein & Ruben here. The Astor is the fifth theatre at the head of the lakes taken over by Finkelstein & Ruben, who are united with the Cook Bros. into the combination known as the Duluth Theatre Co. The company has the New Grand, vaudeville, the New Garrick and New Lyric, pictures, in Duluth, and the New Pal-

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Next Week (July 26), Keith's Royal, New York; Colonial, Bushwick, Riverside and Alhambra to follow.

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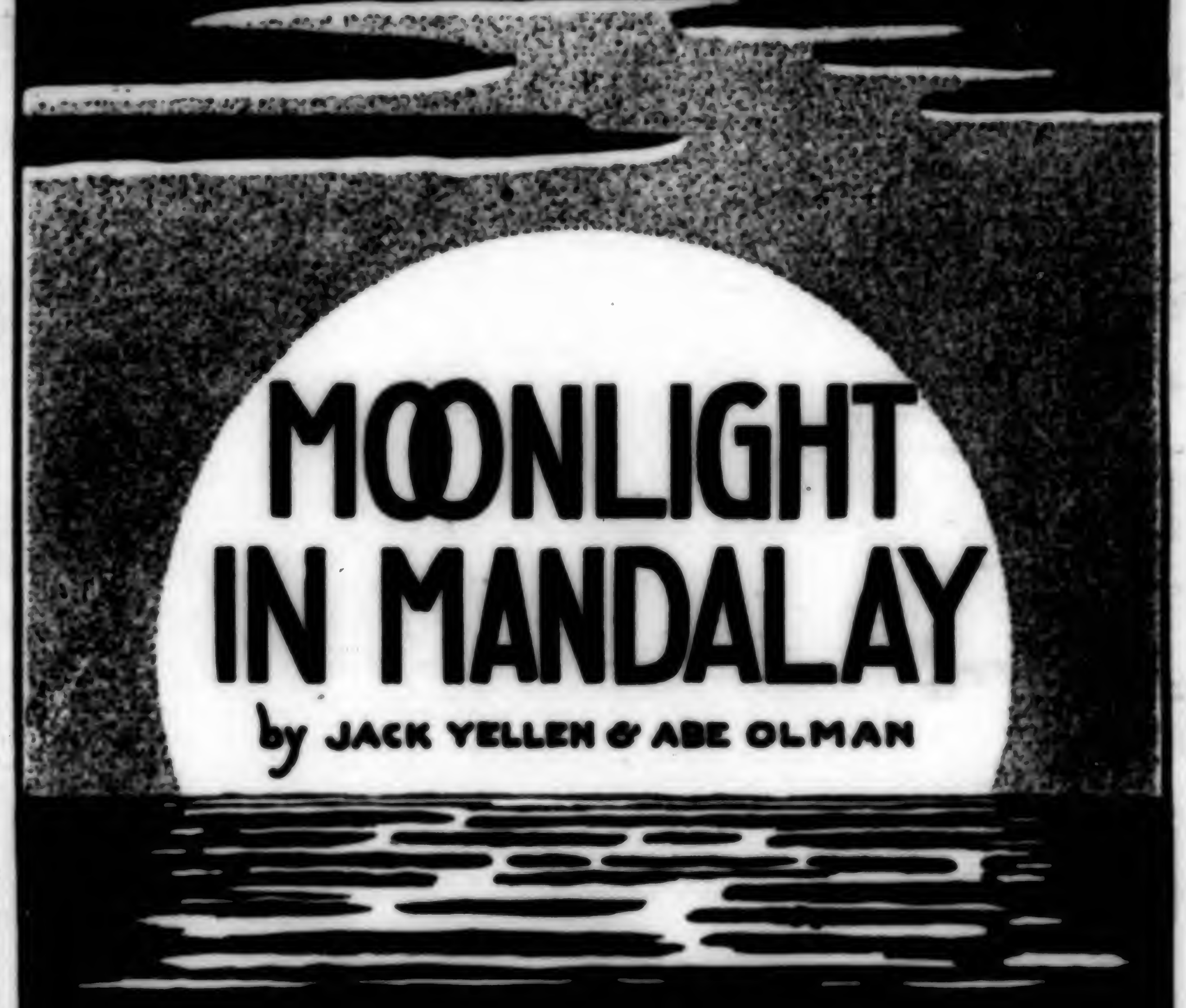

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ses, vaudeville, in Superior. A. M. Dod, formerly managing editor of the Superior Telegram, has been made publicity agent for all the houses.

The Orpheum Stock did the biggest business of the season last week in "Oh Boy," with the assistance of local talent. The chorus was made up of Duluth girls and made a splendid showing. The company, although best adapted to dramatic work, has excellent musical talent. Leona Powers and Minor Watson are the leads.

The slogan "It's Cool in Duluth" is proving valuable to Duluth theatres, and despite the heat in nearby cities, the lake breezes here keep the theatres cool and comfortable. A number of the picture houses and the New Grand turned people away last week, which was the warmest period of the summer.

Leona Powers, leading woman of the Orpheum Players, will play in stock at Portland, Ore., next season; James J. Hayden, juvenile, will return to Haverhill, Mass.; Joseph de Stefani, Helen Keers and Donald MacMillan will return to the Shubert stock of St. Paul, and Lee Sterrett, director, will become a producer in the East.

Arthur J. White, former manager of the Duluth Orpheum, is passing part of the summer with his family at his summer home at Forest Lake. Mr. White will have the St. Paul Orpheum next season.

Edward Furni, manager of the Duluth Orpheum, is passing the summer here.

Aad Patrol, Nobles of the Mystic Shrine, will bring the Wortham Shows here again this summer for a week.

Fourteen Duluthians have been indicted by the special grand jury called to investigate the lynching of three negroes employed by the John Robinson circus June 15. Bail for each of the men was fixed at $15,000 and all are charged with first degree murder. The grand jury also recommended that Safety Commissioner W. F. Murnian, in charge of the police during the lynching, be removed from office as incompetent. A recall petition is being urged by many leading citizens.

INDIANAPOLIS.

By Volney B. Fowler.

MURAT.—"The Lodger" (Stuart Walker Co.)
ENGLISH'S.—Pictures.
KEITH'S.—Vaudeville.
LYRIC.—Vaudeville.
BROADWAY.—Vaudeville.
RIALTO.—Vaudeville and Pictures.
CIRCLE.—Pictures.

S. Barrett McCormick, manager of the Circle since its erection six years ago, left this week for Toledo, where he will become the head of the new Rivoli, controlled by the Olsen-Sourbier interests of this city. Ralph Willard Lieber, whose family has been identified with the business end of the movies in Indiana for some time, but who has not been actively engaged in the industry himself heretofore, takes McCormick's place.

Enter another theatre fire heroine in Indiana. Vestie M. Manor, ticket seller at the Liberty photoplay, Muncie, walked to the front of the house, when films in the operator's booth caught fire the night of July 10, and explained the reason for the dense clouds of smoke, and cautioned everybody to walk out quietly and without haste. The orchestra struck up a popular air, the crowd got out and a panic was averted. The fire was extinguished before the property loss exceeded $200.

Cristabel Hunter, with the Stuart Walker Co., at the Murat this summer, left this week for the East.

Methodists of Indian are on the war path against Sunday pictures again. At a conference of Hoosier ministers and laymen here July 15 a resolution was adopted opposing the enactment of any law legalizing Sunday shows. The State legislature is in special session and it is thought the action was taken in view of possible presentation of a bill to open the theatres on Sunday throughout the State. So far as is known, however, theatrical folk plan no such move at this time, preferring to wait until public sentiment is thoroughly crystallized in favor of such a law.

J. A. Bailey, of Switz City, has purchased the Southside theatre, of Greensburg, for a reported consideration of $3,500 from William Francis.

KANSAS CITY.

By Will R. Hughes.

ORPHEUM.—Vaudeville.
LOEW'S GARDEN.—Vaudeville.
GLOBE.—Vaudeville.
EMPRESS.—Musical comedy.
ELECTRIC PARK.—"Follies de Vogue."
FAIRMONT PARK.—"Fairmont Revue."
NEWMAN.—"Homer Comes Home."
NEW ROYAL.—"Away Goes Prudence."
NEW TWELFTH STREET.—"The Wonder Man."
REGENT.—"The Miracle Man."

Cool weather continues. The parks are bidding for business with added free acts and fire work displays.

The Hi Jenks Musical Comedy Company, headed by Louis and Al Bridge, is now in its 40th week at the Empress. Three shows a day are given and business is holding up far beyond the expectations of the most optimistic.

Maurice and Edward Dubinsky, local theatrical managers, who are erecting an 8-story hotel near the Union Station, have leased it to Louis Rose, known a few years ago as "Kid Rose," a popular pugilist. Rose has been successful in the management of hotels in this city and paid $336,000 for a ten-year lease on the building. A clause in the lease specifies that special attention must be given to the members of the theatrical profession.

E. S. Mennette, of Mennette and Sidelli, acrobats, at Loew's Garden, was stabbed and slightly injured during a "run in" with a tailor, near the theatre, last week. The argument started over a suit of clothes Mennette had left with the tailor to be repaired. Both were arrested, but Mennette was discharged and given a police guard to assist him in recovering his clothes.

The management of the Isis, one of the most fashionable picture houses in the city, has opened a huge Airdome, just across the street from the house and are doing a capacity business at both places.

PITTSBURGH.

By Coleman Harrison.

The Alvin has closed for the summer. Following discontinuance of the picture policy, Manager Reynolds decided to keep the house idle pending minor renovations.

The Blackstone is enjoying more success than its backers anticipated for the hot weather campaign. All the film houses on the Rialto are going strong.

While the whole list of legit theatres is closed for the summer, the Park theatre, in Lawrenceville, is enjoying a fair measure of success with tab shows and pop vaudeville.

The Davis orchestra has lost one of its best members. Charley Dauer, a first violinist in the organization for the past two years, has resigned. When Frank Fisher, leader for years, resigned about half a year ago, Dauer was offered the position, but was unable to accept, Eddie Sullivan finally getting the post. Now Dauer finds other duties more pressing.

Already there is some agitation against the recent boost in the musicians' scale. Many members of the local union were affected, some to a serious degree. The dance contractor and restaurant musicians are the chief objectors. The theatre men are kicking because they were the one exception in the raise. Special meetings are being called and plenty of excitement, with some sweeping changes, is expected.

This is the first summer in many seasons that has found Pittsbu a closed city to legitimate produc tions. In other years at least on house ventured the warm weather and often more, for the city is sure ly large enough to support a leg house.

The Willows orchestra, including Joe Wallace and four other New York musicians who have been playing at the Oakmont dance pavilion all summer, recently made an application to the local branch of the A. F. M. to allow another New Yorker to join it, its rating being one of a performing organization. The application was turned down, as the union had already gone out of its way on several other occasions to grant similar requests, and President Mayer was reluctant to continue a practice which is in a

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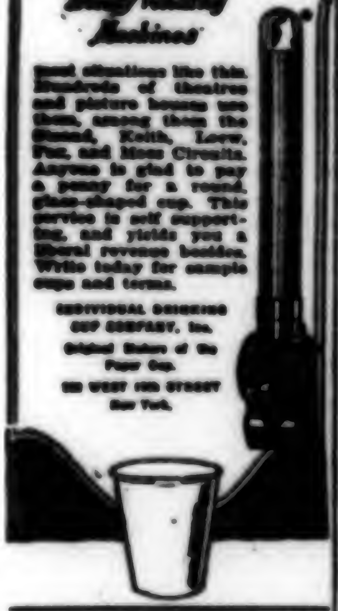

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COLUMBIA.—"Sea Wolf."

RIVOLI.—"The Adventurers."

GLOBE, GRAND, NATIONAL, AMERICAN, REX, NOVELTY, BURNSIDE, CASINO.—Pictures.

Ralph Ruffner is in Seattle where he will manage the Strand theatre.

P. G. Lynch, who has spent considerable time in Portland during the last year handling Hodkinson releases through Pathe, began his duties last week as manager of the Pathe exchange.

The Columbia Film Corporation completed its third comedy last week.

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ROCHESTER, N. Y.

By L. B. Skeffington.

LYCEUM.—Manhattan Players in "39 East."

TEMPLE.—Glaser in "Mother Carey's Chickens."

FAMILY.—Musical stock in "Lonely Romeo."

FAY'S.—Rotal Trio, Barnes and Loraine, Tom Mahoney, Devore and Taylor, Edna Harris, Captain Ann's Pets, and "Playthings of Man," screen feature.

The Gordon closed Sunday for alterations and will reopen in the fall. Its closing and remodeling was decided upon recently when the Loew interests took over the Regent, Gordon and Piccadilly.

Not much stirring this summer. Even the tent shows are absent, only one carnival having played the town so far.

The Manhattan Players pulled big last week with "The Crimson Alibi." After several weeks of lighter stuff the straight drama went good.

Nat "Chick" Haines has joined the musical stock at the Family as leading comedian.

SALT LAKE CITY.

Lost in the mountain fastness of Blackfoot canyon, Utah, for 24 hours, without food or water or morning hawth, Art Winton, Orpheum circuit press agent, accompanied by six—count 'em—young and beautiful, uh huh, society maids of Salt Lake and Provo, was rescued from his predicament by two fishermen late on the 5th of July. Winton and party had picnicked at Bear Lake resort and en route home darkness overtook a stalled motor on the lonely road. Winton arrived home in a state of exhaustion from his effort to extricate the car from its predicament.

Now Norman E. Beck, who has press-agented from Montreal to Vancouver and points south, has taken over the drama section of the Salt Lake Morning Herald.

Stephen J. Moloney, dramatic critic of the Salt Lake Telegram, has returned from a two-week vacation, bringing back a little more sunshine.

Frank Newman, manager of Pantages, announces his circuit will open its new theatre Labor Day, Monday, Sept 6.

'Tis a week of carnival. Gentry's circus playing here Monday and Wortham's shows the whole week for orphans' aid.

George Pyper, manager of the Salt Lake theatre, announces he has signed up a number of New York No. 1 attractions for the coming season.

N. K. Parkhurst, Famous Players-Lasky booster, is in Ogden, Utah, this week staging a bathing girl revue to advertise the picture, "Below the Surface."

Gordon Bretland, organist at the American theatre, is making a hit playing old fashioned melodies during intermission in which the audience is invited to join in singing.

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SYRACUSE, N. Y.

By Chester B. Bahn.

EMPIRE.—All week, Knickerbocker Players in "Broadway and Buttermilk." One of the best presentations of the season, with novelties interpolated by the cast. Philip Sheffield, juvenile of the Knicks last season, joined this week. He displayed his vocal ability with a couple of special numbers. Ralph Murphy also registered an individual hit.

B. F. KEITH'S.—Vaudeville.

TEMPLE.—Vaudeville. Emil "Jazz" Casper, Syracuse comic, with Mollie Williams in burlesque last season and who will be back in a Columbia Wheel show this fall, was warmly greeted by his local following Monday. Casper, assisted by a capable company, is putting on a skit, "Oh Mamma," the Syracusan doing his well known blackface a la Bert Williams.

STRAND.—First half; film, "Sand."

ECKEL.—First half, "Mary's Ankle," one of the best farcical of-

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ferings of the season on local all-versheets.

SAVOY—First half, "Cupid the Cowpuncher."

CRESCENT.—All week, "Six Husbands and Cairo Wives."

The Lakewood Inn at Saranac Lake, a cabaret, and the Grand Union Hotel here figured in a sensational booze raid by Federal agents Saturday night, and, as a result, Volstead Act violation charges will be preferred against

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William Hennessey, proprietor of the Inn, and D. J. Harmon, owner of the hotel. A quantity of liquor was seized at the Inn, but only empty bottle were found at the other establishment. The raid at the Inn was staged about 11 p. m., when the cabaret entertainment was in full swing. Hennessey greeted the squad at the door with an invitation to enter, adding that "You haven't got to bring an army with you." Twenty-three bottles of whisky and gin were

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seized by the officers and many empty bottles were also found, it is said.

Fritzi Scheff, forced off the bill at the Keith house here for several days last week, returned to the program Friday, making a rapid recovery from the attack of laryngitis with which she was stricken soon after her arrival in Syracuse.

The J. F. Murphy Carnival Shows are holding forth at Oswego this week under the auspices of the Loyal Order of Moose.

Gus Hill's Minstrels will open the fall season at the Wieting opera house, Aug. 12. The Empire, now playing summer stock, will also open with a minstrel production, Al Fields bringing his combination there on Aug 16 for three days. The Bastable will get underway on Aug. 22, playing Columbia Wheel burlesque.

The mistress of the wardrobe at Keith's is distressed. Someone stole gallons and gallons of paint from the theatre on Friday. It wasn't grease paint, but the common garden variety for sign painting. It was delivered earlier in the day on the order of a sign painter who had contracted with Manager W. Dayton Wegefarth to freshen up some of the signs. The painter visited the manager on July 1 and suggested that some of the Keith signs needed attention. He offered to do the job for $65, and when his offer was accepted, sought to get the money in advance to buy paint.

No one is painting signs on Mr. Wegefarth these days, and he politely declined to advance the cash, but suggested that the painter buy it and charge it to the house. The paint was bought and delivered, together with a bill for $39.60.

Then someone, believed to be the painter, who remains unidentified, came and made a graceful exit with the paint.

In transit for about a month, the generator for the projection machines at the Avon, the new Watertown house, has at last arrived. It was shipped from Chicago on July 13. Its delayed arrival marred, to some extent, the opening of the Avon two weeks ago.

Through the belated filing with the county clerk of the certificate required by law, it became known this week that Lewis E. Parmenter, actor and member of the faculty of Syracuse University, is the sole proprietor of the Royal Lyceum Bureau. It was formerly conducted by C. D. Brooks and Parmenter.

Harold R. Porter (Holworthy Hall), novelist and scenario writer, Robert M. Middlemass, actor and scenario writer, and Florence Short, actress, are three members of the summer colony at Skaneateles Lake. Middlemass is the guest of Mr. and Mrs. Porter. With Porter, he is working on a story to be released both in novel and film form. Miss Short is the guest of her cousin, Mrs. Walter Herring.

VANCOUVER, B. C.

By H. P. Newberry.

EMPRESS.—12, Edythe Elliott, leading woman with the Empress Players, opened her fourth season at this theatre in "Common Clay," in which she also played here about three seasons ago. Miss Elliott, however, had as her support not the old company of players, but the new company which opened here six weeks for the summer months. The older company has been playing at the Grand in Calgary and Miss Elliott was leading woman there until leaving to return to this city. Robert Lawrence played opposite to Miss Elliott, who was accorded a splendid reception. She drew capacity houses.

AVENUE.—15-16, Mrs. Fiske in "Miss Nelly of N'Orleans," good business and excellent audience.

ROYAL.—Film, "Why Change Your Wife?" First time here.

COLUMBIA.—Dick Kelly Musical Comedy Co. closed last week and will re-open in the fall, according to reports.

ORPHEUM.—Vaudeville.

PANTAGES.—Vaudeville.

REX.—Film, "The Fighting Shepherdess."

GLOBE.—"The Inferior Sex."

DOMINION.—"Young Mrs. Winthrop."

BROADWAY.—"The Tree of Knowledge."

COLONIAL.—"The Amateur Wife."

MAPLE LEAF.—"My Lady's Garter."

No closing date has been announced for the Orpheum and the house will probably remain open all summer. It has always closed the latter part of June in former years.

It is expected that the Empress Stock Co. will return from Calgary early in September to open at the Empress.

Evelyn Hambly, ingenue at the Empress played the leads after Miss Phillips left, until Edythe Elliott arrived. She received fine notices for her work in "Scandal" last week.

WASHINGTON, D. C.

By Hardie Meakin.

Keith's—Vaudeville.

Cosmos—Al White's Revue, Pullman and Nash, Mr. and Mrs. Hugh Emmett; D'Avigneau's Celestials, Hayward and Lee, Jim and Flo Bogart; The Tomaki Duo. Feature films at matinee performances.

Strand—"Melody of Youth", Binns and Burt; George and Ray Perry, Florence Henry and Co.; Weber, Beck and Fraser; films.

Poli's—Still films "Don't Change Your Husband." Doing well.

Shubert-Garrick—Garrick Players in "Fair and Warmer." New ingenue, Nell Barnes, has the Madge Kennedy role.

Loew's Palace—Film "The Ladder of Lies."

Loew's Columbia—Film "Sand."

Moore's Rialto—Film "The Dark Lantern."

Crandall's Metropolitan—Film "Joe Call Me Jim."

Lawrence Beatus, manager of Loew's Palace is spending his vacation in Atlantic City.

Irving Cummings and Mrs. Cummings, who is a Washington girl, are having a number of dinners given in their honor during Mr. Cumming's first rehearsals with the Garrick Players.

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STRAND.

One of the most interesting points about the Strand program this week are pictures of the race for the America's Cup taken 17 years ago when Shamrock III was here. These pictures seem even better than those caught last week. These were shot at too far a distance and seemingly badly planned. Cameramen by the help of aeroplanes should be able to get closer to the races than they do.

A novelty to the musical end of the program were the pictures accompanying the orchestra's rendition of Rossini's "William Tell." Evidently of foreign conception and manufacture, they illustrated well the picturesque composition of the Italian who made France his home and was a favorite of Balzac. The individual solos were by Catherine Stang, a young woman violinist who acquitted herself exceptionally well.

"Go and Get It," the Marshall Neilan feature, was a hit and is reviewed elsewhere. Snub Pollard in an amusing comedy named "Call a Taxi" completed the program.

Leed.

RIALTO.

Jesse L. Lasky presents "Robert W. Chambers' Greatest Novel" in animated form as the feature offering at the Rialto this week. While America's champ best seller author may or may not have written better stuff, the fact remains Charles Maigne's version of "The Fighting Chance" is corking film stuff. A very funny Christie comedy, "Kiss Me Caroline" with Neal Burns and Bobby Vernon as the two leading male funsters, and the Rialto news digest complete the picture offerings.

Hugo Riesenfeld directed the overture, "Manon" Sunday afternoon after the usual tuning-up barrage which always precedes this musical feature. Why the harmonists cannot adjust their string and reed instruments below out of the audience's range of hearing, and eliminate these discordant noises has always raised discussion among the patrons of not alone the Rialto, but the other Broadway houses. Sascha Fidelman violin soloed Massenet's "Meditation" from "Thais" and "stopped the show."

Admittedly a simple program on the face of it, it shapes up into a well balanced show all told with the feature film annexing all honors.

RIVOLI.

A brilliant tableau and the excellent Cosmopolitan production, "The World and His Wife" (reviewed elsewhere), combine to give the Rivoli bill this week its main points of interest. The overture was Weber's "Euryanthe" and was followed by the pictorial, one substantially similar to that at the Rialto. One of Tobani's medleys and a Mutt and Jeff comedy completed the bill.

Leed.

THE WHITE MOLL.

This is the first of a group of features put out by William Fox and starring Pearl White, former serial heroine. The picture itself is not flawless as to direction, but it has a generous amount of fast action which concerns itself with the life of the underworld. One might suspect that it had been taken from an old style English story, so obvious is the striving for startling and morbid effects of the broadest character.

So far the picture is a good enough program feature addressing itself to fans of elemental tastes who lean toward the suffering heroine and the awful-awful villain.

Much of the picture's fate hangs upon how the public accepts its religious aspect. There is a prolog showing the descent of the Christ from the cross for the relief of suffering humanity. This is more or less detached from the story proper and might have as well been omitted. It adds a touch of fineness to the presentation or is an offensive visualization of things sacred, according to the way one looks at it.

It is extremely likely to invite partisanship, and the guess of the writer is that it is likely to be a distinct handicap to the production. The stage introduction of Christ is a highly delicate subject. There are instances where the presentation with any degree of realism has injured a play beyond repair. The usual method is to make the introduction of Christ vague and by suggestion rather than playing upon the element of realism, except in a native passion play, which is in itself a religious fete.

There is no getting away from the matter-of-factness of the screen and herein lies the danger to the picture under discussion.

The narrative tells the story of a girl of the underworld (Miss White) who reforms and devotes her life to the betterment of thieves. In this effort her purpose to work the reformation of the Sparrow, one of the band, is opposed by the leader of the gang. Thus runs a highly melodramatic series of plottings and counter-plottings which work out into complications that develop swiftly and maintain suspense admirably, even if there are incidents which are rather vague. The underworld settings give the play deep shadowy lightings, so intense at times that the characters are indistinguishable.

WORLD AND HIS WIFE

Teodora	Alma Rubens
Don Julian	Montagu Love
Don Severo	Pedro de Cordoba
Don Alvarez	Charles Gerard
Ernesto	Gaston Glass
Captain Wintersham	Byron Russell
Don Julian's friend	Peter Barbier
Don Alvarez's friends	Leon Gendron Vincent Macchia
Ernesto's father	James Savold
Mercedes	Margaret Dale
Old nurse	Mrs. Allen Walker
Ernesto's mother	Ray Allen

This Cosmopolitan featuring Alma Rubens and offered by Paramount this week at the Rivoli is a first class production and should clean up. It is founded on "El Gran Galeoto" by Jose Echegaray, most distinguished of all living Spanish dramatists. Some years ago Charles Frederic Nirdlinger made an English version of it for William Faversham writing in the part of the English captain retained in the film version which Robert G. Vignola directed and Frances Marion put in continuity form. The stark skeleton of mechanical effect juts out through most of Miss Marion's work however much she seeks to hide it with poetic inserts, but Mr. Vignola keeps things moving. As a director he has an aptitude for mass effects, for shouting climaxes, but these are the least that could have been got from this material by more skilfull hands and by a mind sensing the psychological nuances underneath the smashing collisions of life.

These collisions are wickedly, but also bluntly evident in this version whereas in the original and in Mr. Nirdlinger's play they edged in their venom with deft sword play and the gloved finger tipping touches of smart society's immemorial methods. Of many of these delicacies Mr. Vignola seems unaware. The casting director also is at fault. Montagu Love from the commercial standpoint is grindingly effective. From no other standpoint has he any place portraying a Spanish grandee and he contrasted ill with the finished high bred insolence of Pedro de Cordoba and Charles Gerard. Gaston Glass as the young man looked his part so far as he himself was concerned, but productions of this class deserve clothes in such a part in keeping with the idea. Mr. Glass still has the Hollywood notion of smart attire and to New Yorkers such get-ups are painfully at variance with civilized ideas and in this picture stuck out all the more like a sore thumb when in contrast to the frocks worn by Miss Rubens and Margaret Dale.

These two brought a feminine elegance to the classic setting of Seville society for it is there that Don Jose Echegaray has gossip play its terrible role, a role little different anywhere. Though he does not say so, the explanation of gossip lies in others' envy. They hate to see anyone happy when they themselves are not. Seeing Don Julian and his lovely Teodora invite the homeless Don Ernesto into their home, seeing a pure friendship ripen between the young wife and the poet, their tongues get busy. In the end they have even the husband believing his wife has been stolen from him. A duel comes between the husband and one of the defamers. In the end, he dies and the poet and the widow are cast out together. Before she goes she asks her servant to come with her and the faithful woman, too, asks if the gossip is true and so alone together the two go their forsaken way pausing to kneel before the cross.

To this pitiful and gorgeously pictured story Alma Rubens brought a gravely delicate beauty of which Mr. Vignola made less than enough. That sensing of untouched depths that leads a Griffith to draw out unexpectedly suggestive effects cannot be expected of every director, but in many scenes Mr. Vignola lets Miss Rubens move too swiftly. She should lean her head a little to the side when she kisses, but after all these are minor matters and despite the lack of finesse in direction she herself has grace of movement, an appealingly clear cut and delicate beauty that no director could possibly submerge. There is about her performance here and in "Humoresque" suggestion of unplumbed possibilities for picture success.

Leed.

FIGHTING CHANCE.

Sylvia Landis	Anna Q. Nilsson
Stephen Siward	Conrad Nagel
Mortimer	Clarence Burton
Leila Mortimer	Dorothy Davenport
Kemp Farrell	Herbert Pryor
Grace Farrell	Ruth Helms
Quarrier	Bertram Grassby
Lydia Vyse	Maude Wayne
Plank	Frederick Stanton
Major Belwether	William H. Brown

Will M. Ritchey in adapting the scenario of this Robert W. Chambers' novel has retained all the realistic characterizations of the principals in the action, so dear to the hearts of Chambers' readers and has imparted a sense of realism to every part that is bound to hit home with a vengeance wherever the picture is shown, be it Paris, France, or Paris, Ill.

Our heroine is realistically mercenary in her desires for the easy things in life. The hero is realistically shown beautifully "pickled" in three-quarter of the footage he graces his presence with, thanks to the stock hereditary curse. The social climbing coarse goat with a coarsely opulent bankroll is not lampooned but is sympathetically portrayed. The villain is neither "arch" or "super," but a very likeable fellow, as far as surface appearances are concerned, who is not averse to turning a little "shady" stunt to achieve his purposes. In fact, every role is so iconoclastically away from the beaten path, it shocks the observer at times.

Sylvia Landis (Anna Q. Nilsson), pledges her troth to the wealthy Howard Quarrier (Bertram Grassby), and refuses to acknowledge her love for the hero (Conrad Nagel), for financial reasons. Siward, our hero, has been expelled from the conservative Patroons Club for blaspheming the sacred precincts of the organization the night he smuggled a showgirl in male attire past the eagle-eyed doorman. A low financial batting average and the general knowledge John Barleycorn, an hereditary trait, has a more than usual hold on him account for this forced coolness towards him. In time the family fortune is recuperated and the demon rum downed to everyone's satisfaction.

The entire production is "heavy" society stuff and as usual commands strict attention from any audience. It is rather lavish with a lot of fancy trimmings—costume ball, a "chase," midnight parties, etc.—which coupled with a strong plot and well kneaded direction spells a strong gate draw.

Charles Maigne directed and has nothing to be ashamed of. The cast is a sterling aggregation of tried and true artists. Bertram Grassby as the villain, although he may appear somewhat "peculiar" to the trained eye, what with the Van Dyke and chin whiskers covering his usually clean shaven countenance, still can boast being one of the best film villains extant. Conrad Nagel as the weak willed scion of an aristocratic family was immense. With nary a thought of the camera he lost himself in his personation and chalked up a neat score for himself. Anna Q. Nilsson fitted in her role perfectly and lent sympathy to what might otherwise have developed into a thankless part. Frederick Stanton as the male prototype of the "social climber" breed also distinguished himself.

The picture ran about 90 minutes at this house. There is nothing superfluous in the footage considering its sustaining interest.

GO AND GET IT.

Kirk Connelly	Pat O'Malley
Dusty	Wesley Barry
Helen Allen	Agnes Ayres
"Shut the door" Gordon	J. Barney Sherry
J. L. Rich	C. Mailes
Doctor Ord	Noah Beery
Ferry, the Gorilla	Bull Montana
Jim Hogan, the Gangster	Walter Long
Lilly Dusty	Lydia Yeamans Titus
Thomas Hickson	George C. Dromgold
W. W. Crowder	Ashley Cooper
"Slim" Hogan	Charles West

This is a good picture. Presented at the Strand this week by Marshall Neilan as a First National attraction, it revealed a complicated story told with skill. Despite its complexity the thing is basically popular and is literally alive with the cleverest sort of padding. Another man shared the direction with Neilan, but the best efforts to get Mr. Neilan's office to yield up his name came to nothing so he must go unremarked here. The story and scenario are credited to Marion Fairfax. While ingenious as to plot, the idea is still far fetched and yet near enough to the possibilities to carry the interest surely and firmly. Where Mr. Neilan's skillful handling of his theme came in was in the padding which was amazingly successful.

The scene is laid in a newspaper office. The dishonest publisher is merely representing the young woman who inherited the property and is trying to buy it in at a small price by first depreciating its value. Having chosen this setting that never succeeded on the stage, Mr. Neilan proceeds to make it dramatic. The reason he can succeed where the stage cannot is because nothing ever happens in the newspaper office itself and on the stage action is confined to such premises. Mr. Neilan has the advantage of being able to roam at will. He proceeds to do so by introducing Miss Hazel Allen with a note from the owner. Miss Allen gets interested in the young man whose office she shares and with his help learns the game. Mysterious notes from the owner come giving Connelly his chance as a reporter. He pulls a beat. Mysteriously it appears in a rival sheet. The plot further thickens when Miss Allen interviews a great doctor about to perform an unusual operation.

Right here is the story within a story with Bull Montana starring as an ape. We'll say he makes some ape and the flesh squirms at the same time, but real interest is superinduced when a series of amazing murders take place. Now comes the padding. In chasing down one angle of the story Mr. Neilan has his hero do some pretty aeroplane stunts and then further clogs the action by developing a fight. Why the first is pudding is obvious enough, and on analysis the second seems so as surely, but with considerable skill the director makes the footage count.

His cast is excellent. The Bull has already been spoken of here with backhanded praise. Mere words cannot do justice to his amazing ugliness. Luckily Agnes Ayres looked sufficiently pretty to relieve the tension while Pat O'Malley made an acceptable hero. J. Barney Sherry was a very properly accoutered and conducted heavy and Walter Long made a bit effective. This unusual feature gets you, besides being clean stuff for any theatre.

Leed.

GOING SOME.

One would think that the translation of Rex Beach's comedy from the stage to the screen would improve its quality of humor, but at the Capitol this week it turns out otherwise. The play was vastly more compact in its comedy and its points got over with precision, as a stage presentation.

On the screen the story is overplayed and the result is confusion. There have been some changes. For example the period has been changed to after the war and this revision brought about a number of changes. However, the comedy points of the story are employed effectively, as for example the betting of the ranch with its oil discovery upon the coming foot race and the enforced effort to solve the difficulty by making the substitute run against the rancher, when the real champion appears injured beyond repair with a broken toe.

One particular in which the film is an improvement is the outdoor locale. The gathering of the crowd for the races was an especially excellent bit of staging by Harry Beaumont.

Weighing the film's boxoffice value, one detail that comes up is that it has no real appeal to women fans. The romantic interest is present, but it is subordinated and the spectacular and comic incidents scarcely balances this lack. The broader bits of comedy such as when the burly college athlete is scared into good behavior by the smaller native armed with a knife.

THE GIRL IN THE WEB

Esther Maitland	Blanche Sweet
Dick Ferguson	Nigel Barrie
Samuel Van Zile Janney	Thos. Jefferson
Mrs Janney	Adele Farrington
Chapman Price	Hayward Mack
Mrs Price	Christine Mayo
Bobbie	Peaches Jackson

This is a Jesse D. Hampton production featuring Blanche Sweet. Nigel Barrie is the good-looking opposite in one of the wildest scenarios written since the James boys retired from active service.

The plot teems with detectives, intrigue and efforts at mystery, the author evidently aiming to hold his auditors spellbound with interest until the final unraveling. He only succeeds in causing them to give the whole mess up long before the final flicker is unspun.

Blanche Sweet does fairly well in an impossible role as a quiet secretary suspected of everything except arson, and who is finally given a clean bill of health in time to be clasped in Barrie's arms.

Each principal during the action engages the services of a private detective to watch one of the others, and the farcical punch is a kidnapping with the final denouement revealing one of the sleuths as the abductor.

The story is impossible and degenerates into the mellowest kind of mellow-drama. It would tax the most gullible credulity.

Con.

LI TING LANG.

The same melancholy air that pervades all Sessue Hayakawa features exists in this, his latest dramatic Haworth production released by Robertson-Cole as a special. The action is divided between the eastern part of these United States and the Far East. As a college athlete Prince Li Ting Lang has become quite popular in metropolitan society circles during his undergraduate and post-collegiate days. In due course of time his amour with a society belle develops up to the point where an engagement is announced. Marion's friends look with disfavor on this interracial alliance, and she finds herself ostracized. She is literally forced to call it off and later becomes the bride of Robert Murray, a heretofore staunch suitor of hers and one of the most ardent objectors to this unconventional match. In the meantime an agent of Her Imperial Highness of China drugs Prince Li Ting Lang and gives out the public information he has committed suicide. Marion, for one, considers herself the direct cause of this untimely demise of her erstwhile lover.

The Prince is shanghaied on board a steamer bound for China. By means of a Marconigram he is advised the Chinese Republic has come into being with the new revolution. In time he becomes chief commander of the revolting forces in Hong Kong, where Mr. and Mrs. Murray are spending their honeymoon, the latter runs into Prince Li Ting Lang, who is now known as General Wu Yen. Through the scheming of a revengeful nobleman a clandestine meeting between Mrs. Murray and the General, entirely innocent in its import, almost develops into a compromising situation, but things conclude happily as far as the general theme is concerned. Final fade-out on a disconsolate close-up of the star.

Mr. Hayakawa is gaining new honors with each production, thanks in part to sterling vehicles, worthy direction and personal histrionic ability, but one wonders why he does not vary the general run of his features and sandwich in a happy ending once every so often. The star is his usual impressive self and he has seen to it his support does not detract from the general "class" of the production. Discounting the general premise that an eligible society belle would prefer a son of the Orient, no matter his high breeding and rank, for a life partner—which is not so convincing considering the collar-ad suitors that surrounded her in eager waiting—the female lead leaves nothing to be desired, as does the balance of the support. The man personating the role of Robert Murray particularly did a neat piece of work in the first section of the footage as the irascible suitor who, impassioned with love, could not see and would not permit this misalliance come to pass. Charles Swickard directed.

LIFE'S TWIST.

A corking feature to play anywhere is this B. B. production starring Bessie Barriscale. The star assumes a dual role, but it is handled differently with little double exposure work and that toward conclusion. The star is introduced as Tina Peirce, a girl of the slums, dividing her time between nursing a perpetual cough and working in Ikey Cohen's millinery factory. Simultaneously the marriage of Stephen de Koven, rather the worse for financial wear despite his proud ancestry, and Muriel Chester (Bessie Barriscale), is announced with the resultant publication of the new bride's photograph in the dailies. The striking resemblance between the former Miss Chester and the obscure factory girl is brought to Tina's attention who laughs it off that she would not know how to wear such fine clothes.

Mrs. de Koven suspects the mercenary basis of her marriage to this scion of an ancient and honored family with the result Stephen refuses to accept the $40,000 annuity, to disprove this fallacy, which Mr. Chester would settle on him, but goes to work and becomes an invaluable adjunct to the Chester executive board. At the same time he attempts a little experiment. He runs across this girl of the slums, is struck with her close resemblance to his wife, fits her up in a swell apartment and flourishes with all honorable intentions. But her coarse breeding is not to be downed and he concludes that a man cannot love the most beautiful face in the world if it is not well bred. He decides to leave for Europe, under the impression his wife is really interested in a wealthy westerner, Jim Sargent (King Baggot), who, he understands, was a former sweetheart of the present Mrs. de Koven. Before it is too late, the latter gives chase and boards the steamer in time to start on a real honeymoon. The factory girl is apprised her cough has about exacted its toll and decides rather to endure in misery to end it all.

William Christy Cabanne directed and did himself proud. Eugene Gaudio's photography, while nothing spectacular even in the double exposure work which by no means is a novelty any more, was sufficient. There's a warmth about his interiors that not even sepia toning can impart. It simply shows the technical skill of the cameraman in the matter of lights and proper focus. Hawley Gates wrote the story.

Running the star a close second was Walter McGrail as Stephen de Koven. His personation was quite perfect and evinced considerable sympathy for the misunderstood state of affairs. The balance of the support was worthy and capable.

The feature is released as a Robertson-Cole special.

THE GAUNTLET.

Roderick Beverly	Harry T. Morey
Fred Birch	Herbert Pattee
Stony Worthing	Louiszita Valentine
Uncle Zeke	Howard Boulden
Sheriff	Robert Gaillard
Dan Barrow	Walter Horton
Aunt Sally Worthing	Eleanor Barry
Uncle Dave Worthing	Charles Eldridge
Hiram Higby	Frank Hagney
Ham Worthing	Matthew Betts

Vitagraph production starring Harry T. Morey. Story by Lillian Bennet Thompson and George Hubbard. Scenario by Fred Schaefer. Directed by Edwin Heath.

The action begins in a metropolis and winds up in the moonshine districts when a city executive (Mr. Morey) goes there to clear up the [illegible] question. He is mistaken for a revenue officer, with the ensuing attempts at his life resulting.

It is of the average run of this type of [illegible], with nothing spectacularly new either in story or development. As a matter of fact, its progression at times is rather retarded, but on the whole it should prove a fair program feature with the popular priced houses.

Chiefly outdoor stuff, it represents a minimum production outlay. The support is worthy, with no chance for individual distinctions. A few hoary bits of [illegible] were dovetailed in neatly for the "local color" stuff. The photography is adequate.

A SISTER TO SALOME.

Vilma Dupont	Gladys Brockwell
Paul Kingston	William Scott
Geoffrey Kingston	Edwin Booth Tilton
Dr. Sancho Jerrard	Ben Deely

Like most of the Fox features in which Gladys Brockwell appears, this is a play upon the sex emotions and a capably devised one. The story by Julius G. Furthman is complicated, but works out clearly enough in the telling. Briefly, it concerns a dream within a dream which in turn is told within the compass of actual existence. This arrangement allows of a large variety of scenes, some going back to the days of Rome. Miss Brockwell gives her usual sincere but somewhat exaggerated performance and she is capably supported by William Scott, who brings a lack of affectation and the deportment of a civilized human being to his portrayals rather than the nonsense and posing that mark the action of far too many picture actors.

The direction by Edward J. Le Saint, who has done good work before, is first rate. Harry Harris' photography at times is better than the average but keeps a thoroughly good grade. *Leed.*

THE HIDDEN CODE.

A Pioneer production, starring Grace Davison, "The American Beauty." Norman Hartsell directed.

With a little extra sense of travesty permeation, the picture would have developed into a corking burlesque on the topic it so fruitlessly attempts to portray in a serious vein.

Here are the ingredients of this impossible meller. Inventor perfects a new explosive. Machinating "friend" is desirous of possessing its formula for the foreign interests he represents. A flash of a local "power" reading the "New Yorker Herold" suggests these foreign interests to be the Huns. Old stuff. Inventor is suspicious of everybody and tattoos part of the formula on his daughter's right shoulder and then makes it invisible again with some preparation. This is the "hidden code." The super-villians endeavor to decipher this code for the rest of the footage. Eventually the heroine marries the president of a large explosive concern, who had been after the patent rights to the inventor's formula from the start.

It might have passed three years ago as a twin reel episode of some hectic serial (as originally intended), but, besides being too late now, it is antiquated in idea, treatment and production.

The action is disclosed as the contents of "The Hidden Code" novel the heroine is shown reading. Miss Davison also enacting the leading female role in the story.

The support, mediocre and second rate.

THE TRAIL OF A CIGARETTE.

This chapter of what is evidently a series of detective stories is more encouraging than the one last reviewed in these columns. The same "Tex," the detective, assumes the leading role, played by Glenn White. The production boasts an "all star cast" and is presented by William Steiner.

The action revolves about a murder as per usual with mystery stories, the mystifying complications arising out of the fact all the principals involved smoke the same brand of monogrammed cigarettes. The elusive "gentleman burglar" always carelessly leaves incriminating cigarette butts about the place but it so happens of the three or four men under suspicion, all indulge in the same form of nicotine.

It is readily to be perceived the plot is nothing startlingly new or original nor is it so capably handled and played as it might be but all told it makes a passable program feature for a certain class of pop houses.

A lot of trite stand-bys for situations and sub-plot are dished up in the course of the action, the hero and heroine handling their parts with restraint and almost convincing realism, as do several of the other characters, although the part of Bates the suspected one was very mellerish in conception. His ha-ha sneer and the cigarette away were very much to the ten-twent-thirt.

A slight attempt at production investiture is evidenced here and there but all told the interiors are just so-so. A masque ball scene is played up to some extent tellingly.

LA LA LUCILLE.

John Smith	Eddie Lyons
Britton Hughes	Lee Moran
Lucille	Anne Cornwall
Peggy	Gladys Walton

A Universal production starring Lyons and Moran in a screen version of Fred Jackson's musicalized farce of last year. The production is in five reels, but it was either run off fast or it must be a rather short 5,000 feet. There's just enough "meat" in the piece to make a tight twin reel polite comedy, although the present version is by no means noticeably padded or burdensome, considering the interpolation of some interesting by-play.

The plot wherein a young happily married couple decide to become divorced in order to inherit some fortune or other no doubt is familiar. A correspondent in the guise of an antiquated janitress is selected by the couple, this "other woman" innocently agreeing to "correspond" for the nominal fee of $10 per "correspondence." Complications of non-typical musical comedy complications that almost cry for a musical number to step in and fill the breach in the action.

The stars personally directed their starring vehicle.

THE GIRL IN THE RAIN.

This Universal feature stars Anne Cornwall and has unusually good qualities that were appreciated in the Loew theatres last week. It gets a good start showing a man and two girls evidently fleeing from justice. The prettier of the two girls goes out horseback riding, gets caught in a bad rain on an island, is thrown from her horse and injured and finally rescued by a decent young American in his motor car. He takes her to his cabin in the woods, with a piquing sex situation resulting. This works out very cleverly.

Meanwhile, back on the mainland, the other two are caught up with by the sheriff and taken to jail. The joining up of the separate threads of action and the working out of such a well begun idea provide excellent interest. *Leed.*

'QUAKES ON COAST.

Los Angeles, July 21.

Los Angeles and Hollywood seem to be getting more than their share of earthquakes. July 16 at 11, 1 and 3 o'clock, shocks came along. Thousands gathered to look at cracked buildings.

The shocks were felt distinctly at the Hollywood Hotel, while a large number of the film contingent were at luncheon. The women ran to the street and could not be persuaded to return for some time.

Pasadena and Glendale felt the quakes severely. Long Beach felt it slightly. Whittier felt two sharp shocks and two distinct jerks, but no damage. In the vicinity of Venice and Santa Monica the shock was strongly felt. San Diego, Redlands, Riverside and San Bernardino did not experience the disturbances, according to reports.

When Main street began to "shimmy" Nettie Snyder, a former vaudeville artist and now a palmist, of 241 East avenue, became hysterical. She was removed to a hospital.

Mayor Snyder called the three quakes just a little appetizer.

LONDON FILM NOTES.

London, July 9.

More and still more new film producing companies, the latest, "Zodiac Films," appears to be a particularly ambitious concern. They have started in one of the Barker Motion Photography studios making a picture entitled "The White Hen"—the producer being Frank Richardson, who is said to be from the Famous Players-Lasky Company. The company engaged is also an expensive one being, as usual, almost entirely composed of legitimate favorites. It includes Leslie Faber, Pat Somerset, Antony Holles, Cecil Humphries, Lewis Willoughby and Mary Glynne.

When are we going to have some genuine film stars who are not "legitimate" artists? The pioneers of the pictures in this country seem frozen out altogether or reduced to "extra" work, and the producers seize on anybody who is making a West End success, often as the results tend to show without considering whether or not the artists are fit for the work. Some of the most ghastly performances we have ever seen have been from the stage and vaudeville players with names of international repute. Some having seen themselves as "others see them" have the grace to retire and once more apply the red to the nose and don the baggy trousers or declaim blank verse, but others remain to ruin the screen productions in which they are engaged. The madness of it is more apparent when one comes to think that seventy-five per cent. of London favorites are almost known in the provinces where the big trade is done.

Henry Edwards, one of the most persistently successful and hard-working producers we have, is hard at work on a screen adaption of E. Phillips-Oppenheim's series of stories "The Amazing Quest of Mr. Ernest Bliss." He is also creating the leading role. Hepworth pictures are easily the best in this country and the company sticks to its old players while continually adding the best artists procurable to its Walton company.

Cecil M. Hepworth himself is busy on Temple Thurston's "Sunken Rocks." Alma Taylor is the heroine and has James Carew for chief support. The Hepworth people are also enthusiastic over the work of Leslie Henson in "Alf's Button," their latest big comedy.

Down at the Gaumont Studios at Shepherds Bush Will Kellino is completing "The Fordingham Twins" in which the Terry Twins are "starring." In a week or two Josephine Earle, having recuperated in Scotland, will start on a new picture. Captain C. A. Calvert will be her director.

Broadwest is hard at work on "The Case of Lady Camber," by Horace A. Vachell with Walter West as producer. Much of the story is told in laboratory, operating theatres and other cheery "locations" and the plot has much to do with a new anaesthetic which for the purposes of the story is called Toxin.

"B & C" have started on H. V. Esmond's play "The Sword of Damocles," the author and Jose Collins play the leads and are supported by Claud Fleming, Bobby Andrews and Edward Sorley. The producer is George Ridgwell.

During the summer months all work will finish at the Gaumont Studios at 6:30. Other companies might follow Colonel Bromhead's example, but we are afraid that the tendency here is to work staff and artists day and night—sometimes all night. The culprits mistakenly call it "hustle."

Joe Beckett, the British heavy weight champion is a late recruit to the screen. He is playing the blacksmith in the British Standard production of Conan Doyle's "Rodney Stone." Percy Nash, one of the pioneers of British cinematography, is the producer.

FRENCH FILM NOTES.

Paris, July 10.

The managers are making an effort to organize a group in the French parliament, composed of Deputies and Senators, who will watch the interests of the picture industry. When legislation is being framed concerning the movies the members who can be relied upon to take a special interest in this trade will be asked to receive exhibitors and renters so that the propositions may be carefully studied before being introduced in the form of a bill. The theatrical men are inspired with the same idea.

During the month of June (including July 3), there were presented at the trade shows in Paris 9,165 meters of French films (compared with 21,291 metres in May, 22,594 in April), and 93,810 metres of foreign films (compared with 60,945 metres in May, and 145,838 metres in April).

Lutta Morat is preparing a film for which Sarah Bernhardt has supplied the scenario. The title and artists are not yet indicated.

As propaganda for raising private funds in America in aid of the devastated regions of France the former president of the Republic, Raymond Poincare, has been asked to write the scenario for a film, to be acted by local players, portraying the destroyed villages.

COAST FILM NEWS.

Los Angeles, July 17.

Julian Eltinge returned here after his trip to the Orient and is now at his beautiful home in Edendale, which overlooks Silver Lake. He will leave for New York this week to consult with his attorney, Dennis O'Brien, regarding his future plans. He is considering three plays for production this fall.

Jack Gilbert, who was the former assistant to Maurice Tourneur, is now directing Hope Hampton in her forthcoming pictures. The entire Hampton organization will leave for the east in about 10 days.

Jesse L. Lasky is expected in Hollywood in about a month.

Cecil B. de Mille has begun work on his next production, as yet unnamed. The story is an original by Jeanie MacPherson.

Thomas Meighan will arrive in Hollywood in August to commence work on "Easy Street."

Col. W. N. Selig has engaged Bertram Bracken to put "Kazan," the famous wolf-dog story, in films.

Charlie Murray, comedian with the Mack Sennett comedies, says that after seven years with the company he was never asked to be on the receiving end of a pie-eating contest until the other day in "Great Scott."

"And to think," he says, "on arriving home my wife put a big custard pie before me and expected me to eat it."

After completing "The Hope Diamond Mystery," Stuart Paton, the director, signed a contract with Universal.

With the Benjamin B. Hampton Co. as director of publicity for some time, Jay O'Brien Chapman resigned to enter the private publicity field.

Ruth Williams has left Selma, Cal., "The Home of the Peach," and is residing in Hollywood waiting the call of the films.

Colleen Moore, the pretty brunet, is now a blonde, but only in pictures. The wig maker did a good job and the demands of the films occasioned the change.

Baby Marie Osborne has been the source of continual trouble between her mother and father. In Judge Stephens' Court Mrs. Edytha Osborne is suing Leon T. Osborne for divorce and also for the custody of Baby Marie. She claims cruel treatment and having her baby kept from her for over eight months. It is expected before the session ends in court that Edith Sterling, in pictures, will be called. She is mentioned in the complaint as one with whom Osborne was friendly.

Mrs. Maude Murray Miller is here looking over the M. P. studios. Mrs. Miller is the new member of the Ohio Board of Censors. She was also a member of the editorial staff of "The News," owned by Governor James Cox.

Do you wonder why the film actors of Hollywood are kicking on overcharges for everything. A director walked into a haberdashery and bought some collars for which he was charged 35 cents each. A few minutes after an extra in the same company bought the same collars for 25 cents each. The salesman happened to know the first man was a director and charged him accordingly.

According to the local papers the Thomas H. Ince and William S. Hart suit for commissions and profits due, the testimony states, that they both expected to make over $1,000,000 in the deal. Ince testified Reid obtained a contract for himself and Hart for $2,000,000 with Artcraft in which it was agreed that they were to produce not less than eight and not more than ten each year for two years. He said Reid was to receive ten per cent. of the net profits. The case was heard before a jury.

Roger Gray, the featured comedian of the Wilber Musical comedy company at the Philharmonic Auditorium, is forming a foot ball eleven. Gray believes that there are many varsity men in the profession in Los Angeles who could qualify for a post graduate course and is anxious to hear from them.

PICTURE PEOPLE MARRY.

Jonas Harold Leathers and Estelle Reilly, both picture professionals, were recently married at the Catholic Church by the Rev. Father Hill, at Long Beach, N. Y.

NEWS OF THE FILMS.

Clifton Webb will make his screen debut in Metro's version of "Polly With a Past," from George Middleton and Guy Bolton's stage play. Ina Claire will assume the stellar role as she did in the stage version.

W. W. Hodkinson has contracted for the release rights to the Irvin J. Willat Productions. The first, a rural drama, "Dabney Todd," by Frank N. Westcott, will be marketed shortly.

Sidney A. Franklin's first production under the Albert A. Kaufman banner will be "Parrott & Co." featuring Sylvia Breamer.

The Arrow Film Corporation will release a new 15 episode serial, "Thunderbolt Jack," starring Jack Hoxie. Joe Brandt and Ben Wilson will produce it.

Jesse D. Hampton has acquired the film rights to Freeman Tilney's "The Checked Suit" for H. B. Warner's use.

Hayden Talbot has been signed for Metro's scenario staff.

F. P.-L. will screen the late John Fox, Jr.'s "The Kentuckians."

The Reelcraft Film Co. will release the first of a series of two reel comedies starring Billy B. Van.

Edward J. Lambert says he was severely injured while working in a picture at the Central Comedy Studios, Los Angeles. His head, arms and hands were bruised and burned.

Saginaw, Mich., will have a picture house on the west side of the town with local business men behind the project.

The first of the Louis Tracy Productions is scheduled for release by W. W. Hodkinson July 25. It is titled "The Silent Barrier," and features Sheldon Lewis and Gladys Hulette. William Worthington directed.

Joseph Henabery will direct Louise Glaum in "Love Madness," by C. Gardner Sullivan.

Hodkinson will release "The Dwelling Place of Light," by Winston Churchill. Jack Conway directed the production in which are included Robert McKim, Claire Adams and King Baggot.

The Laurel, Binghamton, N. Y., has been purchased by George W. King, owner of the Lyric. The Laurel was owned by Timothy E. Carroll, who leased it to Louis W. Goodman, proprietor of the Court. Mr. King takes possession Sept. 1.

Marguerite Mervyn staged a near thriller when the guide boat in which she was crossing Fourth Lake from Camp Onondaga, near Syracuse, N. Y., where she is stopping, got caught in the waves and was tossed about by a strong northwest wind. Miss Mervyn was with a companion. During the storm one of the oars slipped out of its lock. The young woman paddled the boat as best she could with the remaining oar, but the wind was too strong and she could not keep the bow from turning around. The boat settled in the trough between the waves and was pitched for several minutes before help came. Before coming to the woods Miss Mervyn played in "The Devil's Dragnet," produced by the Charles De Vaux Co. She was formerly with Fox.

Wally Van has just returned from the coast, where he directed the filming of the Bennie Leonard serial. With his return the news of his marriage to Anita Frazer last February became known.

Olive Thomas has returned to New York from the coast. She is to rest before resuming work before the camera for the Selznicks. Jack Pickford, her husband, has asked the Goldwyn company to transfer him to the East for several pictures.

Bryant Washburn is in Paris.

Jack Ford, director, married to Mary Smith, daughter of Chas. E. Smith, of New York, in Los Angeles.

Charles Meredith is in Los Angeles to play leads for Famous Players-Lasky.

The Famous Players-Lasky Corporation has purchased the following stories for the screen: "The Kentuckians," by the late John Fox, Jr.; "The Snob," by Leonard Merrick, and "The Laurels and the Lady," which appeared in a collection of stories entitled "The Stage of Fools."

Eugene Mullin, formerly directing for Hampton Pictures, has been engaged to direct the new Bryant Washburn special productions.

Hampton Del Ruth, for the last four years chief director of the Fox Film Corporation comedy output, has resigned.

Sidney Vorsimer is now general manager of West-Hilliard pictures, in New York. He was formerly treasurer of Loew's National, New York.

Joe A. Jackson, until recently assistant dramatic editor of the "World," is in Culver City, Cal., attached to the publicity staff there of Goldwyn.

J. B. Eames, formerly manager of the Park, at Barre, Vt., which was destroyed by fire, is reported as having obtained the backing of local capital for the building of a new house. A site has been secured by Eames. The Park is being rebuilt by A. R. Black, who will run it after it is completed.

"FOREIGNER" IN CANADA.

The first of a series of twelve Ernest Shipman feature pictures to be produced for First National is to go into work at once. It is to be called "The Foreigner," written by Ralph Connor, and to be directed by Harry McRae.

The company leaves Sunday for Winnipeg and Banff (Canada) where they expect to be for the next ten weeks. Among the principals are Wilton Lackaye, Gaston Glass, Robert T. Haines, Gladys Coburn, Bigelow Cooper, Anne Sutherland.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of the judgment:

Bessie Thomashefsky; J. Edelstein et al.; costs, $719.40.

Francis X. Bushman; Sanders & Stayman Co.; $2,136.34.

Grossman Pictures, Inc., Harry Grossman and George Littman (The Pontwell and George Littman); Manufacturers' Trust Co.; $1,398.75.

Modern Yiddish Theatre Co., Inc.; J. Fishman et al.; costs, $27.80.

Joseph E. Shay and Anna Held Jr.; E. B. Fontaine by guardian, $1,091.30.

Charles Emerson Cook; John Lurie, Inc.; $198.44.

Weiss Photoplay Amus. Co., Inc.; N. Y. Tel. Co.; $24.51.

Satisfied Judgments.

Hugo Felix; Franklin Simon & Co.; $174.64; July 14, 1919.

"A MOVIE MAGNATE'S MOVIE"

By A. OBSERVER.

STAR: ADOLPH ZUKOR.
AUTHOR: ADOLPH ZUKOR.
DIRECTOR: ADOLPH ZUKOR.
ASSISTED BY: AN INTERPRETER OF DREAMS.

Scene 1. Board of Directors' room, Famous Players-Lasky organization. Time—not so long ago. Chairmen of various committees reporting to board. Chairman of Finance Committee (portrayed by Frederick G. Lee) rises and says:

"Our gross earnings for the past quarter have been four million dollars, and we have spent eight million dollars in new productions, so we are four million dollars to the good."

Back to scene. Zukor looks quizzically at Finance Chairman and says:

"Then, in your opinion, we are twice as well off as we were three months ago?"

Back to scene: Fredk. G. Lee nods "yes" energetically. General Manager of Distribution (portrayed by Walter E. Greene [olavhasholum]) rises and speaks:

"We find that by reducing our rentals 50 per cent. we can get into 75 per cent. more theatres throughout the country."

Back to scene: Zukor looks up and says:

"What's the use of getting a lot of milk from the cow if you turn around and kick the pail over."

Back to scene: Walter Irwin rises to speak:

"Gentlemen: After a thorough, conservative, and comprehensive survey, analysis, and appraisal of the motion picture industry, I come to an irresistible and inevitable conclusion—a conclusion fraught with great and unlimited significance and purport—a conclusion from which there is no convenient or even possible escape, than which——"

Back to scene: Zukor becomes drowsy and begins to fall asleep. He dreams. FADE-OUT:

SUBTITLE: THE DREAM.

Scene 2. Adolph Zukor's private office in the old Famous Players Film Company, on 26th street, during the making of "the first thirty Famous Features." Zukor is talking to Al Lichtman, explaining why it would be impractical to combine with the exchanges handling the Famous Players output, which are making more money than the producing company, because of the popularity of these subjects:

"I know we would make more money if we affiliated with the exchanges, but they could then dictate to us the kind of pictures they want and would stifle our artistic efforts. I would rather make less money and better pictures."

Back to scene: Lichtman in despair over a man that would rather have less money and more prestige.

Scene 3. Studio: "Tess of the Storm Country" in course of production. Edwin S. Porter, director. Zukor comes on scene, looks at set. Porter speaks to him:

"This picture is going to cost $25,000 more than we can get from all our exchanges."

Back to scene: Porter in despair over possible loss. Zukor reassures him:

"We should not plan to make money on every picture. As long as the concern can pay 10 per cent. dividends on its capitalization, I am satisfied to work for the future, and to make the screen mean more to the world."

Back to scene: Porter horrified at such ideas. Throws up his hands as Zukor walks off toward——

Scene 4. Projecting Room: Schulberg showing last picture to press. Zukor sees members of press—sneaks out so that he cannot be interviewed.

Scene 5. Interior Zukor's private office. Frank Meyer enters, says:

"By a new process, we can save half a cent a foot on printing, and the difference in quality would be so negligible that no one would notice it."

Back to scene: Zukor replies:

"Spend half a cent more per foot and make the prints better."

Back to scene: Meyer exits. Schulberg enters and says:

"If we can get $100,000 together, we could buy up all the big plays and books of the last twenty years and monopolize this field so that competitors now coming in, such as Lasky, All-Star, and others cannot get any material to make features from."

Back to scene: Schulberg has air of a man with a great discovery. Zukor frowns and says.

"In the first place, we don't want monopoly—we want competition. We want our competitors to get good material and make good pictures, first because we want more good pictures made, and, secondly, because it would be a spur to our own efforts. In the second place, we haven't the $100,000 and we don't want to borrow it, because borrowed money always puts the lender in a position to dictate and dominate. We always want to be free."

FADE-OUT into

Scene 6. Board of Directors' room as in Scene 1. Walter Irwin still talking. Zukor opens his eyes, as in a daze he hears Irwin say:

"Therefore, and as a consequence of the uncontrollable growth of the industry from that time to this it is brought forcibly upon us that the period has arrived when the industry requires large capital—hundreds of thousands—millions—billions of dollars."

Back to scene: Zukor blinks his eyes and looks at him. Sighs.

"O. Tempora, O. Mores."

(Which, for the benefit of the staff of this publication, means "O, time, O, change!")

Back to scene: Irwin still talking:

"That is the end toward which we should work. Gentlemen, that is the end."

Back to scene: Adolph Zukor smiles an ingrown smile, says as though to himself:

"Can there be an end to an Irwin speech?"

Back to scene: Directors all file out. Zukor looks at the vacant chairs, throws his hands up in the air and dramatically says:

"Oh Kuhn, Loeb & Co., turn back your time clock and give me yesterday!"

Back to scene: Bows his head in his hands—weeps.

END

A new state rights distribution [illegible] for the South has been formed. [illegible] will be known as Frank W. Wal- [illegible] & Co., with home offices in At- [illegible]

Paul Bair, who while acting as [illegible] to Rex Beach forged the [illegible] name to checks aggregating [illegible] thousands of dollars, pleaded guilty to the charge in General [illegible]

William Fox is to present Louise Lovely as a star in a short time. Her initial production is to be made under the direction of James Hogan.

Thomas Bedding is now associated with the Photo Products Export Co., which has just issued a special press book for its releases of George Kleine produced features.

AGITATED BY STREET CARS.

Increased Fare Violently Objected to by Troy Theatre Managers.

Troy, N. Y., July 21.

The Troy street car people have asked permission to charge a 10-cent fare and have hinted that unless their demands are granted they will suspend operations.

Theatre owners are strenuously opposed to the advance. If it became effective theatrical business would take a big drop, they say.

There are few neighborhood theatres in Troy. The majority are in the central part of the city.

HART'S TWO SUITS.

William Grossman, of House, Grossman & Vorhaus, is in Los Angeles defending William S. Hart in a $64,000 claim. J. Parker Read, Jr., filed suit. The action, up for trial last week, was postponed for a week. Mr. Read is seeking to recover the amount in question as commissions alleged due him for executing certain film contracts for the picture star.

In the same city, Hart is the plaintiff in a $200,000 litigation against Thomas H. Ince for undivided profits on productions made under the Ince-Hart banner two years ago.

Los Angeles, July 21.

A non-suit was granted by Judge Works in the action of J. Parker Read, Jr., against William S. Hart to recover a commission of $64,200 for the negotiation of a contract. The court found that at the time Reid negotiated a contract for Hart with the Artcraft Pictures Corporation in New York he also negotiated a contract between Thomas H. Ince, Hart and the sam distributors. The latter contract called for the distribution of pictures to be made by three stars, two of whom were Charles Ray and Enid Bennett. These contracts were signed the same day. The Ray-Bennett contract provided that it was entered into because of the Hart contract and that it could be terminated at any time that the Hart contract should terminate.

The court found that the contracts were carried on together. On this ground it held that Read could not recover his commission from Hart. Attorneys Cosgrove and Carpenter will appeal from the judgment it is said. Attorney Scarborough represented Mr. Hart.

FRANCE RAISES RESTRICTIONS

Paris, July 21.

The present prohibition against the importation of films in France will shortly be repealed. Many restrictions on all categories of films already have been raised.

CHI. MUSICIANS STILL OUT.

No Prospect of Settlement in Sight. Chateau Included in Strike List.

Chicago, July 21.

The strike of the musicians against local picture houses is still on. There are no indications in sight of forthcoming settlement.

The Chateau (Ascher Bros.) is included in the strike list. It is playing mostly musical acts (besides pictures) for its vaudeville, with the turns furnishing the music from their own instruments.

METRO MOVING.

Takes Lease for Floor at 729.

The Metro Film Corp. has secured a lease on the 16th floor of the Godfrey Building at 729 Seventh Avenue for a term of years. The annual rental is $20,000. The floor was formerly occupied by the International Film which is sub-leasing.

George M. Yohalem, formerly with Famous Players and until recently production manager of the Herbert Kaufman Weekly Editorials, is now engaged in editing and titling a feature production to be released some time in the fall.

WILLIAM VANDERLYN
ART DIRECTOR
Hotel Hollywood **Hollywood, Cal.**

"Greatest Since
'The Miracle Man'"

THEY'RE going wild over "The Prince Chap" in Chicago, where it is having an advance showing at Orchestra Hall. Here's a wire just received:

"Congratulations on your wonderful picture, 'The Prince Chap.' We played to over fifteen thousand people the first week. Hundreds of favorable comments from audiences. Papers unanimous in praise.

"I consider this the greatest picture since 'The Miracle Man.'"

J. F. GILLESPIE,
Mgr. Orchestra Hall.

And the Critics Agree:

"IT'S pretty hard to see a picture like 'The Prince Chap' and refrain from becoming mawkishly sentimental about it. Besides being an adorable tale, full of humor and pathos, it is exceedingly well acted and produced."—*Chicago Tribune.*

"Not since 'The Miracle Man' has this house entertained a picture of such strong grip or one so well acted. A great tonic for cynics."—*Chicago Herald and Examiner.*

"It has the fascination of glimpses into artists' studios; of a wonderful love story, wonderfully acted; of beautiful and unusual photography."—*Chicago Evening American.*

***That's the Kind of Picture
You're Bound to Clean Up On!***

JESSE L. LASKY
PRESENTS
William DeMille's
PRODUCTION
"The Prince Chap"
WITH
Thomas Meighan

A Paramount Artcraft Special

From the Play by Edward Peple. Scenario by Olga Printzlau

FAMOUS PLAYERS-LASKY CORPORATION

EASTMAN'S BIG PURCHASE

Rochester, N. Y., July 21.

At a cost of approximately one million dollars the Eastman Kodak Co. has taken over the plant of the American Wood Reduction Co., at Kingsport, Tenn., and is to expend another million or more in equipping the plant to manufacture all of the company's alcohol supply.

The Eastman company is one of the three or four largest users of alcohol in the country, alcohol being an important item in the manufacture of photographic film.

Herbert C. Williamson, of the engineering staff of the Eastman company, is in Kingsport supervising the work of getting the plant ready for operation in the fall. The plant covers 35 acres and will employ about 1,500 men. If it is decided to manufacture other chemicals also, more land will be acquired and there will be employment for a greater number.

The timber belt from which the wood for alcohol reduction is secured extends for more than a hundred miles in every direction from Kingsport.

RENTAL SUITS

Joseph Byran Totten and Joseph W. Smiley, heads of the Tri-Star Film Corporation, who recently engaged Ethel Barrymore for a series of pictures, are named defendants in a $2,000 action on a note by the Palace Players Film Corporation, owners of the Victor Studios on West 43d street, and in turn are plaintiffs in a $10,000 damage suit against the Palace people. The suits are based on the rental of two floors in the Victor Studios building.

The $2,000 represents a note Messrs. Totten and Smiley made out for a month's rental. The countersuit has it they rented the space for two months with a one year's renewal privilege, the Palace corporation guaranteeing the supply of electricity and other such cooperation which Totten and Smiley charge was not forthcoming, thus hindering their picture producing and preventing them subletting the space as opportunity presented itself. They charge the "juice" was shut off and that they were not receiving the benefit of the use of six rooms which the Palace Players Film Corporation held out on them, although it fell within the rented territory.

STANLEY CO. TAKES CITY SQ.

Atlantic City, July 21.

The City Square theatre has joined the ranks of houses in Atlantic City under the direction of the Stanley Co. The actual management of the house and a large portion of its holding ownership will remain with Edward J. O'Keefe the present manager.

Announcement was recently made that the house had become the property of Mr. O'Keefe and Harry Schwalbe, of the First National, but it now develops the Stanley Co. is a third party to the purchase which was made from Dr. J. B. Thompson who built the theatre.

Almost since its opening, Mr. O'Keefe has been the manager of the Theatre, it being one of the early Photo-play houses on the avenue and is the largest and most popular.

With the accession of the City Square the Stanley Co. now has its name attached to four theatres in Atlantic City, B. F. Keith's, Globe, Virginia and Colonial.

J. J. McCarthy and Theodore Mitchell have taken over Maurice Tourneur's comedy drama, "The County Fair," and will shortly distribute same as a special.

"CUPID-THE COWPUNCHER"

Everybody who will see this picture—and that means *everybody*—will call it the best thing Will Rogers ever did. Packed to the last inch with every element a picture needs for record-breaking success.

Samuel Goldwyn
Presents
WILL ROGERS
in
"CUPID-The COWPUNCHER"
Adapted from the story
'ALEC LLOYD, COWPUNCHER'
by Eleanor Gates
Directed by
Clarence Badger

GOLDWYN PICTVRES CORPORATION
SAMUEL GOLDWYN President

INSIDE STUFF
ON PICTURES

Without much heralding or undue exploitation, R. A. Walsh's first production for Mayflower, entitled "The Deep Purple," is doing the steadiest kind of bookings for its distributor. No advance sensational methods of advertising are being employed, yet the exhibitors on the whole report most satisfactory results from it. Although a recent release, the feature has, up to date, grossed something like $350,000, at which figure its producers will begin to reap a profit. All indications are that the feature will continue at its present gait for an indefinite time. Walsh's next production, on which he is working at present, is a picturization of William Locke's "Idols."

In some unaccountable manner the report arises periodically that the Eastman Kodak Co., which manufactures practically all the picture film (raw stock) in the country, is about to enter into film printing by a series of laboratories in which to print the films made by the producing concerns that use the Eastman raw stock. Time and time again it has been reported the Rochester concern was already heavily interested in various laboratories and was so shaping its course so as to have a corner on the film world. Officially, the big concern has never taken the trouble to dignify these rumors by anything bordering on a denial, but the authoritative statement has been made that the Eastman company is not, and never has been, interested in any film laboratory and does not contemplate embarking in that line.

Lewis J. Selznick's two sons, Myron and David, together with Owen Moore, leave for Europe on Saturday

Herman Fichtenberg has confided to people in the business that the price he received for his 200,000 shares in the Saenger Amusement Co. was $250,000, and he adds that pictures will never get his money again. He proposes to take a comparatively small flyer occasionally, but never for any large amount. Southern Enterprises (S. A. Lynch), which secured Fichtenberg's minority interest in the Saenger corporation, has just acquired a 50 per cent. interest in the Signal Amusement Co. ([illegible] Dowler's enterprises in the South), which comprises some 17 [illegible] now in operation and three more in course of construction.

The latest Cosmopolitan production, "The World and His Wife," was previously produced in film under the title of "Babbling Tongues," by Ivan. There is no copyright on the original of the Jose Echegaray work in this country and anyone is entitled to translate it. This was evidently the route that the Ivan firm took, for there was no authorship credited on the screen.

CHESTER LEAVES LEHRMAN.

Los Angeles, July 21.

C. L. Chester announces that he has severed his connection as business supervisor of the Henry Lehrman Comedies and is no longer connected with that organization.

Metro Buys Boston Exchange.

Metro has purchased the franchise and good-will of its Boston Exchange, which has been operated by the American Feature Film Co., of which M. A. Golden is president. Golden will remain in charge as district manager.

LASKY LEAVING FOR COAST.

Jesse L. Lasky leaves for the Coast Saturday, where he expects to remain until October.

He recently returned from England.

Gertrude Atherton's Scenario.

Gertrude Atherton, who has already contributed to Goldwyn's screen literature, although not writing directly for pictures, is now writing a scenario and has gone to Culver City to be present during the making of her story.

TIGER BITES KEEPER.

Scene Eliminated from Hope Hampton Production.

A symbolic episode in the forthcoming Hope Hampton production just completed on the Coast under the supervision of Maurice Tourneur has been eliminated. Word was received in New York that the title of the picture will probably have to be changed from "The Tiger Lady" to something else because of an accident which took place during the filming of the scene.

A tiger used in the production for taking the scene attacked Steve Batty, its trainer, necessitating the man's removal to the Hollywood Hospital.

Upon completion of the scenes which will be substituted for the interlude with the tiger Miss Hampton and her production staff will return to New York.

M'MEEKIN, SPECIAL REP.

John McMeekin, manager of Realart's Kansas City exchange, has been appointed special representative for the company and will come east in August to take up his new duties.

His position will be filled by D. Callahan, who is now in charge of their Dallas office.

Another Star-Official.

Another picture luminary announces the creation of the producing under her own name. She is Mary Savage, delineator of boy parts.

The company was chartered in New York State a few days ago with $100,000 capital. Miss Savage is president and each production will provide a "boy" part appropriate to the style of the President-star.

GEORGIE PRICE'S OWN.

Georgie Price, now with "Cinderella on Broadway" at the Winter Garden, has formed his own picture producing concern. The corporation, which is titled Georgie Price, Inc., capitalized at $20,000, will specialize in two-reel comedies, in which Price will be starred. The incorporators are Georgie Price, Louis Miller and Harry Sache Hechheimer. Offices will be established in New York.

M'ADOO SELLS HIS INTEREST TO OTHERS IN UNITED CORP.

Pickford, Fairbanks, Griffith and Abrams Said to Be Purchasers—Price Given as $250,000—Original Agreement Provided for Inside Sale.

W. G. McAdoo last week disposed of his one-fifth stock interest in the United Artists Corp. ("Big Four"), from which he recently retired as general counsel. The purchasers are understood to be Mary Pickford, Douglas Fairbanks, D. W. Griffith and Hiram Abrams, and the price is reported at $250,000, although the purchase was made in the name of Abrams.

The original five members of the organization—Fairbanks, Pickford, Griffith, Chaplin and McAdoo—each pledged themselves to subscribe such amounts as might be required for starting the concern, up to $100,000 each, but the individual assessments never went beyond $70,000 apiece, for which each received one-fifth of the total stock issued.

It was agreed that no one of the five was to dispose of his or her stock without first offering it to the others. With the withdrawal of McAdoo from the post of general counsel he placed his stock in the market.

Bessie Love, the Callaghan star, has been passing most of the time this last week in one of the research rooms of the Public Library, studying "The Old Curiosity Shop," which is to be her next production. She will, of course, play the role of Little Nell.

John C. Ragland, general manager of the Arthur S. Kane Pictures Corp., has gone to Maine for a vacation of a few weeks. He took along a double supply of fishing rods and tackle. During his absence Walter Porges, until recently of the Famous Players staff, is assisting in the Kane offices.

For the coming season Fox will give trade showing Tuesday mornings for each special production at the Palace theatre.

DINING PICTURE STARS.

First National Lights Invited by Oakland.

Los Angeles, July 21.

A dinner will be tendered to a number of screen celebrities July 26 by the Chamber of Commerce of Oakland. Mayor Davie has declared it a half-holiday.

The following stars have been invited and will attend in a body: Bobby Vernon, Ben Turpin, Anita Stewart, Fay Tincher, Charles Ray, Marshall Neilan, Charles Murray, Katherine MacDonald, Annette Kellerman, Phylis Haver, Carter De Haven, Mildred Harris Chaplin, George Beban, Agnes Ayers and Wesley Barry.

All are affiliated with the First National.

OLD BIOGRAPH REVIVED.

Brunner & Parsons have taken over the Biograph Company and commenced filming a series of special feature productions under the old A. B. (American Biograph) trademark.

The first is now being "shot" under the direction of Wray Physioc.

In the cast are Albert Barrett, Marguerite Namara and Martha Mansfield.

Eighth Avenue Lease Renewed.

The Eighth Avenue Theatre, property of the Miner Estate, formerly a Western Wheel burlesque house, has been leased for an additional five years to its present manager, H. Yost.

One of the conditions of the new lease is that a costly organ shall be built into the house and the theatre shall be entirely renovated.

Maybe You Know These Exhibitors

John Arnod
Washington Theatre
Sherman, Texas
"Shoot my Franchise to me by return mail, for I am getting gray as a rat worrying over this Franchise, and I want to get it signed and in our safe and then I will take a fishing trip, for the way that First National Franchises have been flying around here I have been afraid to leave for a minute."

Earle Snell
Majestic Theatre
Reno, Nevada
"Without exception I believe an Associated First National Franchise the best investment offered by any branch of the motion picture industry today. I know that the future success of the Majestic is insured through it."

F. J. McWilliams
The Grand Theatre
Madison, Wisconsin
"After carefully investigating your sub-franchise proposition, I mailed you a check covering same. If the franchise is awarded to me I will consider it the greatest single asset I could possibly obtain to insure a profitable business for the future. If you care to have anyone write me I will gladly reply."

No matter how small or large your town maybe the day will come when the First National Franchise allocated to it will be worth more money than any theatre in it.

There'll be a Franchise everywhere

Associated First National Pictures

FILM LABORATORY MEN STRIKE CLAIMING ALLIANCE'S BACKING

Walkout Came Unexpectedly July 19—Assert They Only Claim Right to Bargain—Committee of Manufacturers Get No Result—Force Issue.

The first actual outbreak of labor dissatisfaction expected August 1 came about July 19 (Monday), when the 2,100 members of the Motion Picture Craftsmen walked out and crippled thirty-eight film laboratories in the metropolitan district. The establishments were picketed and the walkout was prosecuted vigorously.

It was stated at the Craftsmen's headquarters in the World Tower that a pledge had been received from the International Alliance of Theatrical Stage Employees and Motion Picture Operators, from which the Motion Picture Craftsmen hold a charter, dated March, 1920, that if an agreement failed to be brought about promptly, the I. A. T. S. E. would regard the issue as an International Alliance one and would back the Craftsmen, whose organization is made up mostly of laboratory workers of all grades.

The International Alliance officials said this week they would take a hand in the strike of the laboratories if it became necessary, but they did not regard the affair as likely to last long. It appears that the cameraman organized into a strong affiliated union numbered Local 557, with headquarters at 110 West 40th street, would take a hand.

Eight film manufacturers were represented at a meeting of the union, and signed the new agreement Tuesday night. The concerns which met the Craftsmen's terms were D. W. Griffith, about whose compliance there had been no question; Diest of L-Star, Hardcastle of Democrat, Tremlone, head of the Knickerbocker laboratories; the Tremont establishment, and several others, including the Gaumont plant, which had signed before the walkout was called.

The Republic and Empire plants were in operation, the employees of the former offering the alibi that they were stockholders in the concern, and the Empire men, not being members of the union, although a number of them have signed up, according to the Craftsmen.

The big laboratories which handle the work for Famous Players were tied up, although there were said to be ten productions of six reels each awaiting handling; Fox, Paragon, Triangle and Vitagraph were out.

The union declared that the strike would be settled by the end of the current week. Most of the firms still standing out are members of the Manufacturers' Association, and it would be necessary for only one of them to break away for the association to bring about a general collapse of the strike situation.

At the Tuesday night meeting the manufacturers expressed their determination to hold out against agreement, but offered to enter into negotiations if the men would go back to work. The men refused this form of settlement.

It was said the cameramen's union (No 557 of the I A T S E) stood ready to walk out if it became necessary, and in any event will not turn their negatives over to non-union technical men. In the same way, if the strike goes far enough, union operators may be instructed by their chiefs to refuse to handle non-union film in projection.

This association it appears is a strong aid to the laboratory workers. The trade custom is to permit the cameraman to turn his negative over to any developer he liked in order that he might get the best results out of his own work. There are not enough experienced cameramen to go around, and almost all those employed at a bonus over their union scale of from $75 to $10. They have a 100 per cent organization.

Wednesday a man in intimate touch with the situation declared that Pathe was proceeding on 100 per cent. laboratory production; Universal was making about 50 per cent. prints, and Erbograph was struggling along at 35 per cent. normal.

The cameramen, operators, laboratory workers and electricians and carpenters engaged in the industry, said Mr. Woodruff, would soon be actively engaged in the fight, which would go on until the management agreed to a system of collective bargaining with the men.

"The union demands a new scale, in which there shall be a standard of wages," said George Woodruff. "As it stands now, there is a wide range of payment. For example, David W. Griffith pays his head negative developer $150 a week, while the Erbograph pays its developers as low as $27 a week. What we want is an official rate of $65 a week for these workers, with an appropriate bonus for men of extra capability.

"We quote as an example of the injustice worked upon our members that the William Fox working force has enjoyed an increase of about 2 per cent., while Fox controls his product from the studio to the screen, and his boxoffice rate has advanced by hundreds and hundreds per cent."

Mr. Woodruff declared that when the controversy reached its height thirty-eight laboratories, and with them a large number of studios, would be tied up. If the I. A. T. S. E. and the musicians' union took up the fight, he added, 70,000 union men would be involved in the struggle.

There was a conference between manufacturers and laboratory men Monday night after the walkout. The film manufacturers, it appeared, principally objected to using the union label on their films, although they were willing to plaster their lobbies with announcements that the film was made by union labor.

Union officials explained that their new scale merely equalized the wide range of pay given to the developers. It was intimated to the union men by the bigger factors in the trade that a high scale would be welcomed.

Small dealers have already been forced to cut their prices down to 3.11 cents a foot to meet price-cutting from the bigger dealers. The union now seeks to establish a minimum price in order to permit the small dealer to deliver film at a profit while paying their workers a fair scale. This proposed minimum price is 3½ cents a foot, the current price is less than that before the war.

The managers at the conference seemed determined to refuse the workers' demands.

The Craftsmen say they are striking merely for the right to bargain with the picture manufacturers, with a view to bringing about better working conditions for the membership, and have not yet made any demands but that.

A communication was sent to the picture manufacturers June 5 embodying this principle, and the manufacturers replied June 17 that a committee had been appointed to confer on the subject with the workers. Since then, however, the workers say, the manufacturers' committee devoted themselves to various quarrels and disagreements among themselves, and in spite of the union's utmost efforts to get into communication with them, no results were obtained.

The craftsmen declare they have 90 per cent. of the active laboratory workers in their membership and, feeling they were denied a hearing to which they were entitled, decided upon a walkout to force the issue.

There are 24 members of the National Association of the Motion Picture Industry in this district and they were notified that the Craftsmen's officials and counsel would be on hand up to 6 o'clock Monday evening for the signing of a new agreement, and at the expiration of that time all manufacturers who had not entered into the agreement would be subjected to walkouts of workers.

The former Gaumont studios alone were excepted, the present occupants, Capt. McLloyd Bayne, successors to the Gaumont organization, having signed the agreement.

SEES GERMANY SOON FILM RIVAL OF U. S.

Cromelin Sees Big Market in Central Empires.

Paul H. Cromelin, of the Inter-Ocean Co., New York, one of the most important international film dealers in the field, returned a few days ago after a nine-month survey of the European field. The principal poins of his summary are:

England is the first to recover to the point of film production, but housing rules forbid the building of theatres until sufficient dwellings have been provided. Consequently overproduction has forced a trade practice of booking films from 12 to 16 months after booking from trade showings. Natives overproduction is discouraged by the lack of houses.

Germany is keenly alive to the possibility of selling native pictures in competition with American producers. At the same time Germans are heartily sick of the brand of film the German producers are making and would welcome the quality films made in America. Germany is making a high grade raw stock and a certain independence of output. All considerations of Germany, however, are in the future, since there is a pretty complete embargo in import of film in Germany. Mr. Cromelin points out that German audiences are tired of the current grade of native pictures and the production standard can only be improved by the German producer retaining American directors.

Her slowness in improving quality, Mr. Cromelin said, was due to her freedom from competition with other nations with which the Allies have had to fight for business. But Germans are alive to an opportunity in the United States and will shortly make an effort to enter this rich market, with saleable goods.

French trade is not healthful, for the studios cannot turn out quality material while the rental schedules are so low. There are entirely too many pictures being produced for the reduced number of theatres available. A remedial measure has been taken by the government to limit the importation of raw stock. The only way to beat this condition is to develop the manufacture of stock and do printing in France from imported negatives. It practically bars the shipment into France of positives.

Belgium seems to be recovering most speedily from the war and is getting down to a sound basis in the film business.

Mr. Cromelin found a lively interest in the old Austria-Hungary territory in picture entertainment, and expressed he opinion that ultimately American product will replace the films formerly taken from German and Italian sources, creating a rich new market.

On the broad trade basis Mr. Cromelin found a certain distrust of America, based on the suspicion growing out of the conviction that the treaty which has been made is no treaty at all and they cannot understand President Wilson's tentative promises. They regarded Wilson's utterances as final, as would be those of a European monarch, and fail utterly to comprehend our system of government which makes it possible for the Senate to put the Wilson they listened to in Paris at nought.

They look to the future with misgivings and decline to enter into long commitments. This condition of uncertainty applies with especial force to the money exchange conditions, still in a state of chaos nearly two years after the armistice was signed.

ALL-INDIAN FILMS.

Los Angeles, July 21.

The native American Indian here is to be preserved in film form, according to a new company being formed here. R. E. Banks is one of the principal backers and a banker of Lawton, Okla. John T. Powers of this city will be the president and Robert Nettlerington the director.

This is the second company formed to produce Indian films.

The plan of the company is to produce four pictures a year. Some will be made entirely by Carlisle Indians. Work will begin in Oklahoma this month.

It is said over 2,000 Indians will take part and over 800 horses will be used in the spectacular scenes.

FAMOUS BRITISH AUTHORS NOW WRITE SCENARIOS THEMSELVES

Barrie's Brought Back by Lasky—Author to Come Here to Supervise "Peter Pan"—Bennett to Take Six Months' Time—Warning to Americans.

The announcement by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, on his return from Europe Saturday that a number of the leading English authors, including Sir James M. Barrie, Edward Knoblock and Arnold Bennett, were writing directly for Paramount Pictures caused a stir on Broadway. Authors and legitimate producers, who have been reaping a harvest from the sale of film rights to legitimate plays, thought they saw in the announcement the beginning of the end of the easy days of getting big money from pictures without the bother of learning screen technique.

Mr. Lasky brought with him the script of a scenario written especially for Paramount by Barrie. He also stated Sir James was coming to this country in the fall to supervise the production of "Peter Pan" as a Paramount picture in the Famous Players-Lasky studio in Long Island City.

Not only has Barrie written directly for the screen, said Lasky, but H. G. Wells expressed a willingness to adapt several of his own stories for pictures. Arnold Bennett, Henry Arthur Jones, Compton Mackenzie, Max Pemberton, Edward Knoblock, E. Temple Thurston, R. C. Carton, Robert Hichens and E. Phillips Oppenheim are others who have agreed to write directly for the screen.

In an interview Mr. Lasky said that the decision of these famous writers to write directly for pictures bore out his contention, published in an interview in London, that "the time had come when authors must choose whether they shall write for the screen or write for a few."

"Picture producers in the past," said Mr. Lasky, "have been obliged to pay exorbitant sums for the screen rights to legitimate plays or published novels, and then adapt the plays and novels to the requirements of pictures. Although this was the best we could do, it was never wholly satisfactory, for the reason that the play, when it appeared on the screen, was not the play that appeared on the boards. The difference between the two arts—and there is a big difference—prevented literal adaptation.

"Authors frequently objected to changes made in their stories. Did these same authors object to receiving huge sums for the screen rights to their plays? They did not. Neither did they—except in a few noteworthy instances—lift their finger to learn how to write pictures.

"The point of all this is that the public is not fooled one bit. When a picture is advertised as 'the great New York stage success of John Jones' the public knows it is not the same thing—the public knows that John Jones has had nothing to do with the writing of the picture. All John Jones did was to accept $50,000 or $75,000 for the use of his name.

"The picture producers did not create this condition. Nor do they want it. When we make a picture from a story written by a famous author we want that author's work on the screen—not the work of a scenario writer.

"British authors, although English pictures are five years behind ours, apparently have realized their duty to the public in the screen production of their works.

"Thus Sir James M. Barrie has written a scenario for us. He will work right in our studio in the production of 'Peter Pan.' He will see to it that it is his play, his story, that goes on the screen—not the idea of a director nor the idea of a continuity writer.

"H. G. Wells has agreed to adapt for the screen whatever of his stories we may choose to produce. If, in their original form, these stories are not exactly suitable in certain parts for the screen, Mr. Wells will rewrite those sections to make them conform to screen needs. But it will be Wells who will rewrite them, and when the story appears on the screen, it will be Wells' story—not a continuity writer's idea of what Wells' story should be like.

"In this way these writers are fulfilling their obligation to their public and to their own reputations. And they are finding it fully as profitable as merely letting their names be used.

"I could not help but contrast the attitude of British authors in this respect with that of American writers. In our contract with Arnold Bennett, who is to write a play for Paramount Pictures, it was specified, at Mr. Bennett's request, that he was to be allowed six months in which to work out the plot and details of his story. And I'm convinced that Arnold Bennett will devote more time and care to writing his first screen play than any American author has ever done.

"However, I look to see an early awakening to this new development on the part of American authors, who always have been quick to appreciate progress," Mr. Lasky concluded. "I am sure they will realize that unless they come into our studios and learn the technique of pictures this country may find that in the motion picture, which has become a purely American product, the big, vital element—the play itself—is the work of foreigners."

ANN PENNINGTON FLIRTING.

Ann Pennington is flirting with the screen again. She made two features for Famous Players on a contract for $500 a week, with Famous holding an option on her further services for an additional two years, at $1,500 a week.

The first picture was a failure, while the second, "Susie Snowflake," which was very good and a financial success, had not developed as a draw until after the expiration of the option, which was not exercised.

At present Miss Pennington is negotiating with an independent producer of repute, with the likelihood she will have another try for screen honors on a rather more pretentious basis than in the past.

SCHULBERG'S "FAVORITES."

"Everything is for the best," said B. P. Schulberg when he learned through the columns of Variety that he was not the creator of the title "Preferred Pictures" for his forthcoming producing concern. "I am now glad it doesn't belong to me," he added, "because I would have been content with the name. Since then I have hit upon 'Favorite Pictures,' which I consider far more attractive."

Asked what he intended to do with the Favorite Pictures Corp., now that he had registered the name and secured title to it, Schulberg said: "I will reply to that question in September."

$26,800 FOR AUTO INJURY.

Los Angeles, July 21.

Valuing a scar at $26,800, and with crushed ankles, Babe Du For, in pictures, has filed a suit for damages against Henry Warner and W. G. De Lancey. She claims while automobiling with Mr. and Mrs. Warner their machine ran into one owned and driven by W. G. De Lancey.

Miss Du For states at the time the accident occurred she was under contract with a film company for $150 weekly and will not be able to appear in films for over a year.

DINNERS FOR FAIRBANKS.

The Friars will give a dinner and dance Aug. 1 (Sunday) at the Hotel Astor in honor of Mary Pickford and Douglas Fairbanks.

The Fairbanks sailed on the Olympic July 21 from England.

FOX'S SERIALS.

William Fox will branch out into the serial field this fall with a Richard Stanton production, "Bride 13."

This has been completed quietly, and a second serial has already been placed into production.

AN REMOVED BY RUSSIA SOVIETS TO IMPORT FILMS

ge Quantities Here Awaiting Shipment—Lenin Government Said to Have Sent $20,000,000 Here to Purchase Pictures—Great Possibilities There.

Announcement has been made by e United States Department of ate that the ban has been re- oved from importation of Ameri- n films into Russia. A number American international dealers ve huge quantities ready to ship whatever part of the country opened. Russia ha not received y pictures from this side since the volt and foundation of the Soviet gime.

New York film dealers have been formed, it is said, that the Soviet vernment already has an agent the United States authorized to end $20,000,000 on American pic- res, but he has not so far allowed mself to come into the open. One m in New York wants to make e offers on $5,000,000 alone, and her dealers in foreign rights are xious to offer the film in large antity.

The Russian consul in New York, presenting the old Government, nies knowledge of the presence re of the Soviet agent.

At any rate it is said the possi- ilities of Russia as a film market e enormous. The country has w houses of modern construction. d it is figured that traveling tent ows could cover the country and ake good profits.

The interest of the Government, course, lies in its desire to offer e people cheap entertainment as art of its anxiety to allay social d political unrest.

ST NAT'L DEALING WITH STANLEY CO.

ill Book in Stanley-Controlled Houses.

The First National is making a al with the Stanley Co. of Phila- lphia to book its attractions in e Stanley-controlled houses in the aker City and vicinity under me sort of a sub-franchise ar- ngement. The details are not yet mpletely worked out.

The Stanley Co. is understood to making exceptional progress in e development of its National oking Corporation idea, but the heme is of such gigantic propor- ons it will take months of labor work it out on a practical basis. Stanley Mastbaum, A. Sablosky d John McGuirk were in town is week interviewing prospective ployes and establishing their adquarters in the Broadway The- re building. They were loath to mmit themselves as to just how r the enterprise had progressed.

MISS DANA'S GOWN.

While style creators on the Coast e proclaiming a 12-ounce limit on e weight of the ideal outfit for andy of the films, Viola Dana is aring an evening gown that re- inds one of the burden-bearing of armored knight.

According to the scales, the star d costume may be subdivided in is way.

ss Dana	98	pounds
ening gown	13	pounds
ape and other gar- ments	1½	pounds
Total	112½	pounds

The dress is sleeveless, backless, less, and required but two rds of material. The skirt is of e economical variety and the st is even more so.

Miss Dana will wear this unique wn in "Black Mail" and was pre- red for the camera by Albert tty Le Vino directed by Dallas tzgerald.

LAEMMLE IN LONDON.

London, July 21.

arl Laemmle, president of Uni- rsal arrived here this week on Olympic with his family. He is ceeding to Paris and Berlin.

The Film Booking Offices have ured the Universal output for United Kingdom.

PICTURES COMPLETED READY FOR SHIPPING

List of Features Due to Go East.

LosAngeles, July 21.

The following pictures have been completed on the Coast and are ready to be shipped east for distribution:—

"An Arabian Night," directed by Horne (Lew Cody).

"The Silent Avenger," directed by Duncan (William Duncan).

"The Purple Cipher," directed by Bennett (Earle Williams).

"Hitching Posts," directed by Ford (Frank Mayo).

"Adorable Savage," directed by Dawn (Edith Roberts).

"Twin Beds," directed by Ingraham (De Havens).

"Drag Harlan," directed by Edwards (William Farnum).

"Stop Thief," directed by Beaumont.

"The Black Pawl," directed by Parker.

"Beach of Dreams," directed by Parke (Edith Storey).

"The First Born," directed by Campbell (Sessue Hayakawa).

"Yancona Yillies," directed by Ne'son (Douglas MacLean).

"The Tiger Lady," directed by Tourneur-Gilbert.

"Hearts Are Trumps," directed by Ingram.

"Wanted a Blemish," directed by Campbell (Bryant Washburn).

Comedy, directed by Roach (Harold Lloyd).

"Kazan," directed by Martin (Jane Novak).

"In the Night," directed by Sullivan.

"The Moon Riders," directed by Russell (Art Acord).

"I Wonder If," directed by Nible (Hobart Bosworth).

"That Girl Montana," directed by Thornby (Blanche Sweet,

Where no star's name is mentioned, billing will read "With All-Star Cast."

LONG BEACH, FILM RIVAL.

California Resort Gets Newly Formed Premier Pictures.

Los Angeles, July 21.

It has been announced the newly formed Premier Pictures, Inc., is to come to Long Beach to produce three comedies a week.

Long Beach may soon rival Hollywood and Culver City as a picture center. The new organization will use the plant of the Special Pictures Corporation at the old Balboa Studios, having arranged to distribute their output through the Los Angeles distributing organization. The Special Pictures Corporation has been concentrating production in Long Beach for four months, and with the production of the Premier Productions will have eight releases a week.

California capital is financing Premier Productions. The incorporators are Claire Woolwine, Alonzo L. Hart, Mae Richmond and John B. Martin. The new corporation is for $250,000.

Premier Productions will specialize in one and two reel comedies and will start releasing about Sept. 1.

MacDONALD CO. SUED.

Los Angeles, July 21.

The Del Monte Properties Co., owner of Hotel Del Monte and Del Monte Lodge, has filed suit in the Superior Court for $11,064.61 against the Katherine MacDonald Picture Corporation which, it is alleged, contracted for the board and lodging of a large number of persons in the company and failed to pay the bill.

Directors' Association Barn Dance.

Los Angeles, July 21.

The Assistant Directors Association will have its barn dance at the Brunton Studios July 31.

UP-STATE EXHIBITORS TRY TO DODGE SCANDAL

Postpone Proposed Meeting to Expose "Bicycling."

Rochester, N. Y., July 21.

The expected showdown between the film companies and crooked showmen in western New York did not take place during the past week, due to the efforts of a few leading showmen to postpone it to avoid scandal.

The Exchange Managers' Association, with headquarters at Buffalo, has secured evidence, it is claimed, that will convict a number of exhibitors for stealing film, "bicycling" and other illegal practices. Having this evidence in hand, they had maneuvred to have a meeting of the Rochester Exhibitors' League called for the Hotel Seneca. After the exhibitors had assembled the exchange men figured on walking in and laying their evidence before the group. After bills for stolen film would be presented and any exhibitor who refused to give his check for the amount charged to him would be informed that he must take his chances with the civil and criminal courts.

A call for a special meeting was put through by a few leading exhibitors who desire to rid the league of the crooks. One would-be leader through use of his vocal powers and fearful that he could no longer preach on his favorite topic with the league split, succeeded in having the meeting postponed, and is said to be making an effort to have the thing patched up quietly. In this it is said he will fail, as the exchange men are determined that the guilty men must pay or go to jail.

All of this threatens to bring disruption into exhibitor circles. The picture showmen upstate have for years been quarreling among themselves, but at the time of the fight for legalizing Sunday pictures it looked as if they had finally gotten together. At that time the "hundred per cent" idea became the slogan, and the Rochester league claimed to have attained it. Ever since certain Rochester men have been boasting of it at every opportunity. Some of the more solid business men among the exhibitors have come to see that in this alleged hundred per cent idea they were merely furnishing a protecting cloak for numerous crooks. Therefore they were perfectly willing to join with the film companies, at least morally, in bringing the crooks to justice. They feel that the league and the business will be better off if the crooks are eliminated and the business placed on an honest basis.

Some of the hundred percenters are up in arms, evidently placing the alleged percentage of membership above the honor of the league and the business.

CHICAGO MANAGERS HELD ON TAX CHARGE

Proprietors of Playhouse Admit Shortage of Over $5,000. Constant Losses Pleaded.

Chicago, July 21.

A federal warrant alleging unpaid taxes was served on H. E. Kreme, A. G. Spencer and Harry M. Smith, proprietors of the Playhouse, a large picture theatre on Michigan Boulevard.

The men admit a shortage of $5,000 in the returns for the house. They plead constant losses and say they spent the tax money paying extra operators through the union forcing four operators upon them.

The Playhouse recently had some difficulty with the federal authorities when four checks given by them to the government were returned marked N. G.

A warrant also has been issued for Seymour Marks, a fourth partner in the Playhouse, who is alleged to have taken $1,000 out of the funds of the theatre when it owed that amount to the government.

ZA SU PITTS SMITH STAR.

The R. C. F. Smith Syndicate, a recently organized film producing organization, has signed Za Su Pitts as its first star.

Helen Jerome Eddy is the second female player to be featured in Smith productions.

Gilbert P. Hamilton is the director general.

ONE OUT OF THREE AMERICANS GO TO PICTURES EVERY WEEK

Estimate Made in Hollywood—Weekly Attendance Totals 35,000,000—Compared With Baseball, More See Pictures—More Space to Sport.

Los Angeles, July 21.

According to an estimate taken in Hollywood, out of every three persons in the United States one goes to a picture theatre every week or 52 times a year. In other words, the attendance weekly at the picture theatres in the country is 35,000,000.

For further comparisons a leading picture studio of Hollywood delved into the matter more fully, to take the pictures as against base ball. This was done with the co-operation of a score of sporting officials and sporting editors. The investigation proved that in the major league cities the average daily attendance at base ball games is about 200,000, as against the picture theatres in the same cities averaging daily attendance of 1,737,000. That led the picture people to investigate the quantity of space devoted to the two amusements. It was found the newspapers in these cities devoted from two to ten times as much space to base ball as to the theatres. According to the same authority, sports are periodic in their patronage, in the seasons when they flourish, while pictures are patronized the year around.

The studio investigators here deduce from the figures that the majority of the country are betting on the wrong horse in their allotment of space. The east certainly is in comparison with the west.

ELBERT & GETCHELL LEAVE SHOW BUSINESS

Iowa Firm Sell Remaining Theatres to Adams Co.

Des Moines, July 21.

The retirement of Elbert & Getchell from the theatre business in Des Moines occurred Monday. The Adams Theatre Co., Des Moines, owners of fifty picture houses in small Iowa cities, paid Elbert & Getchell $500,000. The deal is effective August 1.

The houses sold by Elbert & Getchell are the Princess, which has been continuously operated as a stock house for twelve years, and the Berchel, the city's only legitimate house. The past few seasons the Berchel has played Columbia burlesque the first four days of the week and road attractions the last three days, on a split-week basis with Omaha and Kansas City.

Two other E. & G. houses were sold this spring: Empress, Des Moines, their largest theatre, to Adams, which is now operating with pictures and vaudeville, and the Unique, the city's oldest theatre, which was sold to the Blank-Frankle Co., now operating or owning all of the big film houses except the Empress.

Adams will operate the Princess as a stock house. It seats 1,400, and has a large stage.

Last winter several big shows "passed up" Des Moines because they could not get a week's booking at the Berchel.

The Berchel, which is directly across the street from the Princess, will be operated for Columbia burlesque and legit. shows.

Theatre men feel confident that Des Moines is now large enough to support seven-day burlesque. The city's population is 126,000, by the last figures, and there are 250,000 people within the territory that supports Des Moines playhouses.

If the Adams purchase goes through, the city will be one of the best equipped theatre towns of its size in the United States, with one full-time legit house, a Columbia burlesque house, the Orpheum, playing big-time vaudeville, the Empress, playing popular vaudeville and pictures, the Unique (the name will be changed), playing either stock or vaudeville-pictures, Loew's New Alhambra, which will open in November with vaudeville-pictures, and four big film houses, run by A. H. Blank, in addition to numerous small picture theatres.

J. L. Adams will be managing director of the theatres, with John L. Shipley, at present managing Adams' Empress, business manager and publicity representative.

IBANEZ'S "4 HORSEMEN."

Called Most Elaborate Metro Yet Seen.

The translation to the screen of Ibanez's novel, "The Four Horsemen of the Apocalypse," is claimed by Metro to be the most elaborate production it has ever undertaken. The picturization is about to be started at Hollywood.

June Mathis has completed her adaptation and Rex Ingram is to direct the production. Alice Terry will have the leading feminine role.

ETHEL BARRYMORE RELEAS'D

By mutual agreement, Ethel Barrymore's contract with Joseph Byron Totten, Joseph W. Smiley and the Tri-Star Pictures Corporation to make a series of four special productions has been abrogated. Claire Whitney, who was signed to star in several pictures, has also agreed similarly.

It is understood Miss Barrymore will make a special feature for a large local concern in the fall.

HOLLYWOOD HOSPITAL PLANNED FOR ERECTION

Film and Business Men of Los Angeles Behind Project.

Los Angeles, July 21.

The need of a hospital has been finally realized with the incorporation of the Hollywood Hospital Company, of which Edward G. Hawkins, Benjamin D. Raines and Dr. Sharon M. Atkins are the incorporators. The company has been formed under the laws of the State of California for $500,000, of which $200,000 has been subscribed. Hollywood has a population of 40,000, with a large number picture people. There is not a hospital within a radius of ten miles.

The hospital will have 125 rooms, with three major and one minor operating room. There also will be a large charity ward. It will be located in the heart of Hollywood, on a five-acre plot at Cahuenga and Highland avenues.

According to present plans ground will be broken about Oct. 1 and it is contemplated the hospital will be completed within six months from that date.

The Board of Directors will contain the most prominent film and business men of Los Angeles. The publicity campaign in the daily papers about the formation of the company, giving the full details of the project, will be announced July 25.

DE HAVEN'S WESTERN HOME.

Los Angeles, July 21.

Carter De Haven has purchased a home in Hollywood and intends staying here. It was formerly the Houston residence. De Haven is said to have paid $50,000 for it.

His neighbors are Sessue Hayakawa and Theodore Roberts.

Mr. and Mrs. C. F. Friend Missing.

Kansas City, July 21.

A dispatch from Atchison, Kan., says: "Efforts to find Mr. and Mrs. C. F. Friend, who left Atchison, have been unavailing. They closed the Airdome, which had been doing a good business when the weather permitted, but it had been unkind of late and had made many hundreds of rain checks necessary.

"The Friends came here from Eldorado, Kans."

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MUSICIANS THREATEN ACTS

FAMOUS PLAYERS DOWN TO 71; LOEW STOCK TUMBLES TO 22

Both at New Low Levels on Present Movement—General Market Weakness and Confusion Over Loew Financing Part Cause.

It was a bad week for all the picture stocks. Famous Players-Lasky touched its bottom price since the spring bear market, changing hands on Tuesday at 71, a straight decline from 84 at the top of the June-July upturn. Its previous low was around 70, during last spring.

Loew was also sold at a new low price of 22 Saturday on the extraordinary turnover for a half day of 2,300. There was heavy selling of Loew all week, and the decline was progressive. This price was repeated Monday and Tuesday on heavy dealings.

Trading in the Curb issues was practically at a standstill, although for the first time D. W. Griffith, traded in on a "when issued" basis, broke under its over-the-counter price by the underwriters, selling at 14 as against 15, its subscription price.

One of the afternoon papers reported transactions in Triangle at ¾, but the morning tables did not quote the trade. Orpheum did not move in the New York trading, but Boston, where it is officially listed, reported a few sales at and better than 28.

The whole list was in a nervous condition and prices generally broke badly. Tuesday the active general issues touched new low quotations for several months, and the picture stocks seemed to move in line with the retreat along the whole front.

The confused reports of the new Loew financing made speculators

(Continued on page 10.)

JAZZ DYING OUT ON COAST.

Steadily Declining Out There With "Blues" All Gone.

Word comes from the Pacific Coast that jazz music is steadily declining in popularity and that "blues" have no chance any more.

Originally emanating from the Barbary Coast and adjacent territory, this sounds rather improbable considering the current jazz craze in the East.

CHINAMAN WINS AT GOLF.

San Francisco, July 28.

In a golf tournament here for a cup offered by Burton Green last week Joe Chong (Chong and Moey) defeated Val Stanton (Val and Ernie Stanton), making 18 holes in 169 against 153.

DOORMEN SOLICIT A. E. A. ENLISTMENT

Hand Out Membership Blanks and Hint Reprisals.

Chicago, July 28.

Numerous artists in vaudeville have recently made known that throughout the Middle West, notably in Chicago and Milwaukee, the stage door tenders of theatres are soliciting them to join the Actors' Equity Association of the A. A. A. A., and "tipping" them "confidentially" that unless they do it will be a matter of but a few weeks before union stagehands will "jim" up their sets, musicians will fumble their cues and electricians will "accidentally" pull wrong switches.

The stage door tenders of Chicago have recently tried to organize, but failed to get official affiliation with the I. A. T. S. E.

J. Marcus Keyes has supplied the door tenders in his territory with application blanks for entrance into the A. E. A., and these are being aggressively "pushed" by them in big and small time houses.

NEW BREAK-IN SCHEME.

"Irene" Road Companies in Special N. Y. Matinees.

Special matinees of "Irene" announced at the Vanderbilt Aug. 12 and 13 are performances which will be given by two road companies of the attraction, one of which opens in Boston Aug. 16. The "Irene" management is taking this method of trying out the road casts instead of sending them on the one nighters.

The Vanderbilt company is now slated to remain at the Vanderbilt into the winter, with two seasons expected for the hit. A special matinee Labor Day is already advertised.

CONSIDINE STRIKES OIL.

San Francisco, July 28.

The Considine-Martin Oil Co. (John W. Considine), operating in the Panhandle district in Northern Texas, is reported to have struck rich oil veins.

Among the stockholders in this company are many theatrical people.

CHICAGO LOCAL'S SAFETY MOVE

Warns Vaudevillians Against Appearing in Proscribed Picture Houses—Managers Defiant at Several Points—Term Musicians' Demands Impossible.

AFFECTS MANY CITIES

Chicago, July 28.

The Chicago Federation of Musicians is issuing a warning to all vaudeville acts that after Aug. 1 (Sunday) they are not to play any of the motion picture theatres in this city. The managers of the picture houses where the musicians are on strike have been endeavoring to secure musical acts to fill in their shows so that the entertainments will have a musical setting of some sort.

There has been a campaign of propaganda carried on by both sides during the last week. The managers have been having their audiences addressed and informed regarding their stand in the strike. The union in turn has been buying space in the daily papers setting forth their side of the controversy. The managers are making a strong point to their audiences that in the event they grant the scale asked by the union they will have to raise the admissions. The union in turn is stating that the managers who are getting along without musicians at this time have not lowered their prices and given the public a rebate for not giving full shows.

The Chicago Managers' Protective Association, representing the legitimate, vaudeville and burlesque houses have acceded to the demands of the union and peace has been declared. The Allied Amusement Association, which represents all of the motion picture theatres, is staging the fight against the union. The local here asked for a 75 per cent. advance and the managers for a time came back with an offer of an increase of 21 per cent. This they later withdrew before the union could act on it.

The A. A. A. is reported as having entered into an agreement with the bigger film distributing companies whereby any house that breaks away from the association and agrees to the musicians' demands will find it difficult to obtain film in the future. The managers figure that they will manage to hold out until Sept. 1 at least, which will mean that their houses will have been without musicians for three months. Through the saving of being without orchestras in this time they figure they will have enough to pay any advance they

(Continued on page 16.)

METHODIST CHURCH LIBERALS RENEW WAR ON THEATRE BAN

Champions of Freedom Still Frown on Jazz Dance Music and Blame Stage Dancers for Introducing Extreme Steps—War Council in Syracuse.

Syracuse, N. Y., July 28.

Plans for a new attack upon the book of discipline of the Methodist Episcopal Church, to remove the 48-year old ban on the theatre, dancing, circuses and horse races were outlined here this week when the Rev. Dr. E. M. Mills, secretary of the General Conference of the church met with J. Henry Smythe, Jr., of New York, to gather ammunition. Maintaining Methodists will go to the theatre whether they go to church or not the advocates of lifting the "blue law" declare that the clause is keeping people out of the church and keeping those with only lukewarm members.

Dr. Mills, veteran pastor of this city, and one of the foremost advocates of lifting the ban, has been prominent in attempts to put the reformation through for many years. At the last General Conference held in Des Moines in May, defeat met the reformers again. This, they declare, will not happen another time.

Jazz must be removed from music to improve dancing conditions and put the age old exercise on a level which will bring the approval of the church folk, Dr. Smythe declares.

The New York publisher who

(Continued on page 10.)

SOUNDS GREAT, EVEN IF "PRESS" MATTER

Gertie Dolan Passes Up $40,000,000 Prince.

Chicago, July 28.

Gertie Dolan, former vaudeville partner of Dick Wheeler, has left the $75,000 home given her by "Prince" Victor Vickers of Persia, in Lake Forest, a suburb, and announces she will return to the stage. Miss Dolan is a beauty, somewhere under 25. Two years ago she toured the Orient with Wheeler, and as a result of jealousy over attention paid her by a British officer in Calcutta, Wheeler thrashed the man and served a prison term there.

The "Prince," whose business name is Vickers, owns steamers on the Indian Ocean. He was smitten with the girl and wanted to marry her but she disliked the Orient. He promised to sell out his Far East interests and send her home to Chicago with his two daughters and a bundle of cash. They purchased a bungalow in the elite suburb, with sunken gardens and fountains, and for a year Miss Dolan lived there with the two girls. The property was put in her name.

Recently the "Prince," who is said to be worth $40,000,000, came here to visit his bride-to-be. The girl told him she could not love him. The Prince offered to place an income of $1,000 a week in her name if she would marry him, but she declined.

This week she transferred the Lake Forest property to her mother, Elizabeth R. Dolan, and announced she was through with Chicago, princes and castles in the air, and was going back to earn her living. She left for New York and admitted that a road show was her objective.

WOOD'S LUXURIOUS CAR.

Special Body, With Appointments of Bridal Suite.

A large gathering surrounded the new automobile purchased by A. H. Woods, which stood in front of the Eltinge theatre Tuesday.

It is a Packard with a special body with all the luxurious appointments of a bridal suite in a new hotel.

SMALL TIMER'S HIT NO. 2.

Frances Doherty Gets Chance at Chicago and Stops Show.

Chicago, July 28.

Merlin closed at the Majestic yesterday, dissatisfied with the deuce spot accorded him.

Frances Doherty, a local small timer with an Irish voice, was substituted and stopped the show. Doherty took six recalls in the No. 2 position and seems assured of an Orpheum Circuit route in that spot.

WATKINS INVITES FAKERS

Big Basket Picnic Invites People with Something to Sell.

Auburn, N. Y., July 28.

The Finger Lakes Association, holding a big picnic day August 4 at Watkins Glen, near here, is seeking carnival features for the occasion. It is stated that "fakers and others are invited to attend and sell what they please at no extra expense."

All cities and villages in the Finger Lakes region will send excursions on the fete day to Watkins.

LEASE OF "BIG 4" FILM ABROAD TO MORRIS GREENHILL IMPENDS

British Dealer Also Has Tentative Agreement to Handle Output of Associated Pictures Outside of the United States.

Coincident with the return to New York of Douglas Fairbanks and Mary Pickford a contract will be entered into by the United Artists Corp. ("Big Four"), whereby its picture output will be leased for all territory outside the United States and Canada to Morris Greenhill, of London, who has been negotiating for the "Big Four" pictures ever since the inception of the organization.

Contracts are being drawn in the offices of O'Brien, Malevinsky & Driscoll, attorneys for the United Artists, and an advance payment of $125,000 has been made by Mr. Greenhill pending the final adjustment of all clauses.

The basic terms of the contract for the foreign distribution of the "Big Four" output is for one year, during which time it is understood each of the four producers, Chaplin, Fairbanks, Pickford and Griffith are to deliver four pictures, for which Greenhill is to pay an advance of $200,000 apiece under a 60-40 per cent. releasing arrangement.

It is commonly known to the trade that B. P. Schulberg has devoted over a year to the consummation of this deal, first interesting Morris Greenhill in the value of the product of the United Artists for foreign distribution, and then convincing the component parts of the United Artists of Mr. Greenhill's desirability as European distributor. It is also known that the deal has been off and on several times, but that Schulberg never abandoned the hope of making the minds of both participants arrive at an understanding, which he now appears to have accomplished.

In convincing Mr. Greenhill of the commercial merits of the transaction Schulberg had to oppose and defeat even Greenhill's intimate associate in business, John D. Tip-

(Continued on page 31.)

"CHERRY" IS LIKED.

London, July 28.

"Cherry" was produced at the Apollo, July 22, book by Edward Knoblock, music by Melville Gideon. It is a tale of coster life, with clever dialog. The story possesses originality and is free from the usual musical comedy absurdities. It was well received, Marie Blanche scoring a success in the name part.

HACKETT UNSUCCESSFUL.

London, July 28.

James K. Hackett, who has been here for some time seeking a theatre in which to present himself in a series of his American successes, has been unable to secure a house and is returning home.

He says he will be back again in September.

WITHERS WANTS TO LEAVE.

London, July 28.

Charles Withers is seeking a release from his engagement with Albert de Courville's "The Whirligig" at the Palace.

If successful in getting away from it a new version will have to go on in three weeks' time.

THRILLERS FOR LONDON.

London, July 28.

The Little theatre has been leased to Joseph Benson and Jose Levy, who will run it on the same lines as the Paris Grand Guignol, producing programs of one-act thrillers and comedies.

New Theatre Comedy Week.

London, July 28.

"I'll Leave It to You," produced at the New Theatre July 21, proved an unsubstantial comedy, but was well received at the premiere.

Sailing Back

London, July 28.

Edward Darling and Charles B. Maddock sail for home on the "Imperator" July 31.

Elsie Morris at Palladium.

London, July 29.

Elsie Morris opened at the Palladium Monday and was very well received.

ENGLAND ADMITS GERMANS.

Chas. B. Cochran Has Bids for Teutonic Plays.

London July 28.

A change in sentiment appears to be manifest toward the admission of former alien enemy artists. It is now reported that the Berlin Philharmonic Orchestra, under the direction of Arthur Nikisch, has arranged for a series of concerts here next year.

Charles B. Cochran states he has been offered a number of plays by German and Austrian writers which are to be produced under the names of allied authors, but that he has refused to negotiate for them.

"MR. PIM PASSES."

London, July 28.

A. A. Milne's play, "Mr. Pim Passes By," starring Irene Van Brugh, finishes its run at the Playhouse July 31.

Laurette Taylor Returning.

London, July 28.

"One Night in Rome" finishes its run at the Garrick July 31 and Laurette Taylor will return to America about the end of August.

Dramatic Academy Gets Charter.

London, July 28.

The Academy of Dramatic Art founded by the late Sir Herbert Tree, has been given a Royal Charter by the King.

Terry Jewels Sold

London, July 28.

Ellen Terry's stage jewels were sold at public auction, realizing less than $5,000.

WM. MORRIS BRINGING MOFFATS AND PLAY

Mr. and Mrs. Graham Moffat, Winifred Moffat and the other members of the original Scottish cast who have been playing in "Don't Tell" abroad, are sailing July 28 for America together with the original production of that comedy, which will be presented in this country under the management of William Morris.

They will open in Ottawa (Canada) Aug. 30, and after four weeks in Canada will come to New York. No local theatre has yet been announced for the New York premiere.

Molly McIntyre will not appear in this organization. The part she was originally considered for has been filled by Mr. Moffat with a young woman who has been playing it in his Scottish company.

Mr. Morris plans a full season here for the Moffats as following the presentation of "Don't Tell" he has induced Mr. Moffat, who has never before been seen in this country, to appear personally in some of his other plays, thereby establishing a repertoire for the long tour he has booked for the Scottish company after their New York engagement.

DERWENT HAS PLAYS.

Returns From Europe With New "Don Quixote" by Editor.

Clarence Derwent has just returned from a six weeks' trip to London and Paris, bringing back with him the American rights to a number of plays. He says:

"I have acquired a new version of 'Don Quixote,' by G. E. Morrison, critic of the London 'Morning Post.' The play was performed with success at Stratford-on-Avon and was the first non-Shakespearean play to be included in the Festival performances. I also have two comedies by Capt. Harry Wall, written in the trenches, entitled 'There Was a Crooked Man' and 'Bloggs.'

"I have obtained a translation from the French of a remarkable play called 'The Passing of Talma,' which was played in London by Henry Ainley.

"I found the theatres in London almost back to their pre-war form, but cannot say the same for Paris."

RANDOM NOTES ON THE LONDON STAGE

"Johnny Jones" Lacks Comedy—"Bran Pie" Hit.

London, July 12.

A third visit to "Johnny Jones" only confirmed our opinion as to the poorness of the Alhambra show. Beautifully mounted and dressed, it has not ten minutes' fun in it. What laughs do come are obtained by dubious methods, suggestion, or deliberate double entendre. George Robey, who contributes a prolonged version of his vaudeville turns, gets some fun out of his burlesque "shadow" boxing.

Rehearsals appear incessant and new stuff is being constantly introduced. Lupino Lane has been brought into ginger things up, if possible, and appears likely to succeed.

In another street is Andre Charlot's "Bran Pie" at the Prince of Wales. This revue runs on merrily and is responsible for perpetual laughter. Two scenes only—a full set and front cloth do as a frame and dressing is perfectly simple. Robia is the "big noise" and gets over easily whether he is juggling, singing or dancing. Gilbert Childs is excellent and the women, especially Odette Myrtle, are very good. Jack Buchanan would be better if he knew what either "pep" or "ginger" meant. He is almost as dejected as Robia.

The Pavilion and Winter Garden are temporarily presenting pictures, the Alhambra will probably return to them, and now the Palace is threatened with being turned into a super kinema by Sol Levey of Birmingham. The price will be £350,000 and nearly as much again will be laid out in reconstruction and decoration. It will take some getting back.

Having run for some months at the New, "Carnival," which was a dead failure when Godfrey Tearle produced it in America, will finish in the early autumn. Matheson Lang will then produce a new play by E. Temple Thurston, founded on "The Wandering Jew" legend. This, however, will not be an adaption of Eugene Sue's romance.

Frances Cornell and La Mase Bros. opened July 5 at the Empire, New Cross, and did not create a riot. New Cross is a difficult date to work and the sight of a woman parading numerous gowns in an act advertised as consisting of "songs, gowns and clever clumsiness" failed to please the usual little clique of ruffians, who were hostile from the start.

Ruth Draper opened at the Coliseum July 5 and without creating a sensation made good, having an excellent reception. She is sharing the top of an exceptionally fine bill.

Following the closure of "East Is West," a revival of "The White Man" goes on at the Lyric. Frank Petley, who made a big success in the former play, plays "Jem Carson." Young Buffalo is also in the cast as "Cash Hawkins," while the remaining parts seem to have been shared among the many players who would otherwise have walked about until the autumn.

Charles Withers will shortly make another appearance in the law courts. This time he is proceeding against De Courville, who, he alleges, has held his scenery ever since the Paris engagement of "For Pity's Sake" without paying Withers' royalty, which runs into about $1,000. The comedian says things are being made very uncomfortable for him at the Palace.

Betty Washington, the barefoot violinist, is another V. T. C. success, while Lew Edwards, one of the successes of the Alhambra "Bing Boys," is starring in the Moss Empires production, "Twinkles."

Newport and Stirk, after two weeks' playing, have settled down and are getting over very well.

Wheeler and Hayes, recently in that somewhat disastrous Alhambra production, "Medora," are doing well on the suburban halls.

IN PARIS

By E. G. KENDREW

Paris, July 13.

Pierre Wolff, the playwright, appointed manager of the Theatre du Vaudeville when it changed its policy after an unfortunate attempt at classical opera, has resigned, not feeling at home in the house. It is stated the plays accepted by him ("L'Enfant Maitre," by Henry Marx; a piece in four acts by C. H. Hirsch and the rights of revival of Leon Gandillot's "Vers l'Amour") will be observed, but it is expected the Society of Authors will intervene in the interests of Wolff and his successor, Victor Silvestre, a former manager of the Bouffes and Folies Dramatique.

It is expected the Societe des Auteurs Dramatiques will have trouble with the Syndicat des Auteurs, it now being declared impossible by the former for playwrights to be members of both. The French Authors' Society (almost a trust), as always supposed, cannot compel a director to produce only the works of its members, but members can only authorise managers who have a contract with the society to present their works, as stipulated in article 17 of the bylaws. The society by treaty grants managers, with authors' consent, to use its repertoire on payment of a royalty, and whatever work a manager produces he owes the royalty to the society. The author, if a member, can collect his share through the society; if not, the said society pockets the proceeds. In other words, the manager pays to the society on whatever he plays, even Greek or Shakespearean tragedies, for instance, and if the author is excluded from the society he is unable to collect that part, although he can naturally refuse his authorization for the production, or make other private arrangements with the manager. The royalty claimed by the society from managers holding contracts is from 6 to 15 per cent. Thus no manager is ready to pay two royalties, and avails himself only of members of the society. A new author may have his first work mounted, but should immediately apply for admission to the society, in order to collect his royalty. There was litigation on this point in 1905, when M. Millerand, attorney, pleaded for the author, and M. Poincare, attorney (since President of the Republic), represented the society and refuted Millerand's contention of unlawful treatment by contending an author was not compelled to join the society, nor a director to make a treaty. It is now expected similar litigation will come before the courts when the Society of Authors "deprives playwrights forming the new syndicate from earning a living" by boycotting them because they belong to an independent union, and at the same time collecting their royalties from the theatres where their works are accepted. This will form the basis of the lawsuit which may be an interesting feature of the next theatrical season in France.

A Wagner season had been arranged for the winter at the Theatre des Champs Elysees. Due to the scale of salaries for chorists, stage-hands, taxes and other expenses, the opera performances will not take place this year.

Louis Ganne is writing the music of a ballet for which Camille Blanc (chairman of the Monte Carlo Casino Company) has supplied the book, to be created at Monte Carlo opera house.

A corporation has been formed under the denomination of Fees Father and Son and Mounier, with a nominal capital of 45,000 francs for the management of the Alcazar d'Ete and the Ambassadeurs, Champs, Elysees.

Business on the Champs Elysees is not proving as brilliant as was expected this summer.

Jeanne Granier, reconciled with Manager Max Maurey, will appear at the Varietes next season in the new play of Rip and Regis Gignoux, "Quand le Diable y serait," with Max Dearly, Raimu and Victor Boucher. But Mlle. Spinelly is due at this house in September, in the revival of "Le Roi" or "Ecole des Cocottes."

Mme. Colette (formerly a vaudeville artiste, Colette Willy, who has now devoted her talents to novel writing with much success), is to receive the ribbon of the Legion of Honor.

"La Rampe" states "Le Vautrin," which Guiraud has adapted from Balzac, will probably be seen at the Comedie Francaise, and not the Porte St. Martin, as stated.

At the Palais Royal, G. Quinson will present the new farce of Yves Mirande, "Le Chasseur de chez Maxim's," probably with Jane Renouardt and Charles Lamy.

The next revue, due soon at the Casino de Paris, will be signed by Jacques Charles and Albert Willemetz, with Mme. Mistinguett, the Fratellini clowns and Dorville as principals.

Maurice Donnay has written a new comedy, "Madame de Warrens," which will be created at the Odeon next winter. The proposition of reviving Edmond Rostand's "La Princesse Lointaine" shortly seems to have been dropped.

During the meeting held to support the cafe-restaurant keepers in their protest at the pretension of the local Board of Charities (Assistance Publique) to collect 25 per cent. on the price of all refreshments and food served when accompanied by music, which meeting was attended by delegates of the various syndicates, the secretary of the Federation du Spectacle (which groups all the entertainment workers' unions) in his speech indicated that trouble may be expected next season. He stated that "The battle is not yet terminated; the authorities have ceded, but nothing indicates after the national fete of July 14 they will remain of the same mind. We may soon be in the midst of a struggle with the managers, and we must then be united. We hear reproaches of being in agreement with managers now. That is a false conception. The syndicate is an arm, but only a defensive arm. The moment the manager is fighting for a just cause it is our duty to be at his side. To kill an industry (as the new form of taxes on music in restaurants, etc., would undoubtedly do) is to kill the employer, but it likewise kills the worker. If you suppress the theatres and musical halls, the amusements of the capital, you suppress Paris, the artistic capital of the world. Thus general interests must take precedence over private interests. The stage workers are ready to assist the Syndicate of Authors (in its controversy with the Society of Authors) and, if necessary, to boycott the plays of authors who monopolise all the best theatres."

Having been recently expelled from the hall of the Geographical Society, where he was listed to give a lecture, Raymond Duncan sued the owners for damages. He has been non-suited by the courts, which upheld the contention of the Geographical Society that his Greek attire and manners were not suitable to the respectability of the establishment.

LEON ERROL
STILL IN VAUDEVILLE
Direction, M. S. BENTHAM

[illegible]
"MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE"

W. C. KELLY CHAMPIONS 2 A. M. CLOSING IN A. C.

Defends New Bill in Commission Chamber Debate.

Atlantic City, July 28.

Walter Kelly, the famous "Virginia Judge," made himself a part and parcel of Atlantic City's cabaret ordinance fight in the city commission chamber the other day. Kelly was a speaker during a heated discussion on the new cafe ordinance making the closing hour 2 o'clock instead of 1.

As a taxpayer and an annual visitor Kelly spoke in behalf of the bill. He stated he believed the officials had the ability to preserve "decent conditions." When he deplored the fact that a certain "somber visaged" people in every community were always trying to curtail human liberties and take the joy out of existence he was hooted—which he declared to be the first he had ever received. He attributed this spirit to indigestion on the part of the men and disappointment in love on the part of the women.

He was answered by Rev. Henry Merle Mellen, the resulting verbal opposition inducing Mr. Kelley to write a letter to a local newspaper the following day, in which he took sharp personal objections to the Rev. Mellen and the class of people represented by the views.

The cabaret closing ordinance, moving the hour ahead to 2 a. m. was passed by the commission despite the vigorous protest. State Assemblyman Joseph A. Corio represented the cafe men. By the new ruling all music and entertainment must cease at this hour. Its enactment follows vigorous protest that piano music had followed the finale of the orchestras in many places and hotel guests kept awake into the early hours of daylight.

CLOSES CARNIVAL.

"Oriental" and "Shimmy" Dancing and Gambling Wheels the Cause.

Buffalo, July 28.

An "advanced" exhibition of Oriental and shimmy dancing in connection with a carnival show at Lockport this week led to the closing of the show by Mayor Gold.

Several clergymen visited the carnival and upon their complaint a conference of the police commissioners, ministers and members of the Exempt Firemen's Association, under whose auspices the show was being held, was called.

Complaints have been numerous that gambling wheels were being operated, with small boys as principal patrons, in connection with the carnival.

The show was held up pending the results of a police investigation.

GETTING RID OF RATS.

Prizes Offered by Theatrical Committee in Chicago.

Chicago, July 28.

Sam Lederer, press representative for the Palace, Majestic and State-Lake theatres, has been appointed chairman of a committee which is going to inaugurate a crusade to rid Chicago of the rat pest.

Prizes to the best rat catcher and other incentives toward extermination of the rodents will be offered.

DELL CHAIN MARRYING.

San Francisco, July 28.

Dell Chain of Nelson and Chain, at present playing a limited engagement at the Casino, will be married here this week to Genevieve Flagg, daughter of Edwin Flagg of the Flagg Scenic Studios.

FEATURE ENGAGEMENT.

Belclair Brothers have been engaged as a feature for the forthcoming Hippodrome show which opens early next month.

OH, DRY UP!

Chicago, July 28.

Major A. V. Dalrymple, prohibition commissioner, has again declared war on the Chicago hotels and cabarets that are selling drinks with a kick in them. Action will be taken to close all of these places on the grounds of violation of the Volstead act.

One of the prohibition officers declared that he proposed to raid every hotel, cafe and public place in the city until he had cleaned out all of the plague spots. He declined to state when the raids will start.

BIG TIME LIST INCREASED BY KEITH-MOSS MERGER

Hamilton and Jefferson Become Keith Houses Opening Season Playing Twice Daily, Full Weeks—Regent, Coliseum and Flatbush Remain Under Moss' Name as Full Week Stands—Eleven Big Time Houses in New York City. Grand Total of 19 Keith Weeks in Metropolitan Section.

With the opening of the season the former B. S. Moss' Hamilton theatre, at Broadway and 145th street, and Moss' Jefferson, on East 14th street, will take on the banner of B. F. Keith and play big time, twice daily, full week.

The present Moss' Regent, at 116th street and 7th avenue; Moss' new Coliseum (now building) at Broadway and 181st street, and Moss' Flatbush, Brooklyn, will retain their Moss name but become full week stands, with about the present policy of the Regent and Flatbush. The Coliseum may be converted into a vaudeville theatre of the Keith's Royal, Bronx, type.

The B. F. Keith Hamilton will adopt a policy of big time vaudeville approximating a cross, it is said, between Keith's Colonial and Keith's Riverside, while the B. F. Keith's Jefferson will also become of the Royal type. No feature films will be shown in the programs of either the Hamilton or Jefferson under the Keith management. The Moss-named theatres will play one feature film.

There is a possibility the Moss-named theatres, which will continue to be directed by Mr. Moss, may sell reserved seats which means, if that policy should be adopted, that the houses will play twice daily.

All of the theatres now Moss' will be booked through the Keith office. It has not as yet been decided who among the Keith bookers will handle the Hamilton and Jefferson. The other three Moss-named theatres will have their bookings supervised by Mr. Moss in the Keith office. Mr. Moss is to take charge of the Keith picture department, as mentioned in another article in the picture section of this issue.

The Keith-Moss merger was first reported in Variety several weeks ago. It was lately consummated and goes into effect with the opening of the new season. B. S. Moss formed the Amalgamated Booking Agency, which still operates, holding Sablosky & McGuirk as its principal managers.

There will be another B. F. Keith theatre in the Bronx section, called B. F. Keith's Fordham, on Fordham road, near the Concourse. That will open about next November and play big time vaudeville. It is in a section practically without theatres excepting for the Valentine, a picture house nearby.

Moss' Coliseum is due to be completed before Oct. 1.

The Moss additions gives big time with the new season, 11 theatres or 11 weeks in Greater New York, apportioned as follows: Manhattan—Palace, Riverside, Colonial, Alhambra, Hamilton, Jefferson, 81st St.; Bronx—Royal, Fordham; Brooklyn—Orpheum, Bushwick.

Other than the above, all B. F. Keith theatres are the three Moss-named houses that will become full week stands, making 14 full weeks in Greater New York, without figuring in the New York split weeks. The latter are the 5th Ave., 125th St., 23d St., Harlem opera house, 58th St., Prospect (Brooklyn), Greenpoint, also Keith's, Jersey City, and Proctor's, Yonkers and Mt. Vernon, amounting to five weeks in all, making a total of 19 possible weeks in New York for a turn booked in the Keith office.

A couple of other Brooklyn houses are booked on the fifth floor of the Keith agency.

The following statement was given out this week, the first official declaration of the Keith-Moss deal:—

The B. S. Moss Vaudeville and Picture Circuit, which consists of eight theatres in New York, has associated itself with the management of the Keith Circuit.

For the past two years rumors have been afloat that the Keith people were to interest themselves in the B. S. Moss Circuit by purchase or otherwise. Negotiations have been conducted slowly and quietly and were consummated this week by the purchase by the Keith management of a half interest in all Mr. Moss' holdings.

In making this deal, Mr. E. F. Albee, president of the Keith Circuit of Theatres, feels that he has added to the organization of which he is the head, a very valuable acquisition not only in theatres, but in the association of Mr. Moss himself. Mr. Moss is a young man, a little over 40 and he has made wonderful strides in building up a circuit of theatres in the past ten years of which any man might be proud. Mr. Albee believes Mr. Moss to be a man of great resourcefulness, tremendous energy and high ideals, and in adding Mr. Moss to the Keith staff he feels that the interests of both the Moss and Keith circuits will be greatly benefited by Mr. Moss' counsel and co-operation. Mr. Moss will have his headquarters in the Palace Theatre building in the Keith offices. His name will remain on some of the houses.

This gives the B. F. Keith Vaudeville Exchange, where all the booking is done, twenty-four houses in Greater New York, included in which are the Keith, Proctor and Moss houses, the majority of which houses play vaudeville.

Mr. Moss when interviewed with reference to this deal spoke in the highest terms of the Keith Circuit and stated that he had always been an admirer of their principles and their manner of doing business, and has felt for a great many years that his interests would be safeguarded and strengthened by co-operating in the closest way possible with the Keith Circuit. Mr. Moss also stated that he had watched other young men who had joined the Keith Circuit years ago become very prosperous and contented, and that instead of lessening his opportunities by such a combination he has added to them for expanding and working in a larger sphere. His confidence in and admiration for the Keith management was the great factor in determining this association.

The list of theatres include:—

The Hamilton, at 145th street and Broadway, which now runs pictures and popular priced vaudeville. In the fall this theatre will open under the B. F. Keith regime and high class vaudeville shows will be given instead of the present policy.

Jefferson, at 14th street and 2d avenue, will be run similar to the Royal theatre in the Bronx, with a policy of first-class vaudeville at popular prices.

The Regent, at 116th street and 7th avenue, will be run with pictures and Keith vaudeville.

The Coliseum, at 181st street and Broadway, a new house seating 3,000, will open the latter part of September and will be one of the finest theatres in New York. This theatre will be devoted to pictures and Keith vaudeville.

The Prospect, at 161st street and Prospect avenue, Bronx, a new theatre in the course of construction, will be opened in October, and will play feature pictures and Keith vaudeville at popular prices, changing the show twice a week.

The Broadway, at Broadway and 41st street, the policy is undecided as yet.

The Dyckman, at 207th street and Broadway, will run feature pictures during the week and vaudeville on Saturdays and Sunday concerts.

The Flatbush, 7th avenue near Flatbush avenue, Brooklyn, will be run with feature pictures and Keith vaudeville.

YONKERS BANS ALL CARNIVAL TROUPES

Mayor Wallin Says Shows Endanger Children's Morals.

Yonkers, N. Y., July 28.

There will be no more carnivals in Yonkers, Mayor William J. Wallin has announced. The city has seen its last street show, he said, because of the many complaints that he has received from citizens regarding the manner in which the shows have been conducted and their moral effect on the community.

Mayor Wallin alone has the power to issue permits to carnivals, and his statement he will not issue any more makes the program just as forceful as in Binghamton, N. Y., where the board of aldermen has rescinded an ordinance regarding the street shows. The mayor's statement was as follows:

"I decided some time ago to refuse to grant permits to the carnivals "but I knew that some of the fraternal organizations of the city had arranged ahead of time for the shows. I did not want to do anything to interfere with plans they might have made. There will be no more carnivals from now on.

"I have received numbers of complaints. Because of these and because of the danger to the morals of children as a result of the carnivals, I have decided to forbid them. They have caused us a good deal of trouble. They are always on the verge of open gambling, and they have brought into the city people that are not desirable."

Among the shows that have been here this season are: Stevens Bros.' show, two weeks in April; Johnny Klein shows, two weeks in May; the Arcade shows, one week in May; Keystone shows, one week in July; Gerard and Stebler shows, one week in July. The last named show was the last to play here.

The records of the Yonkers police court showed in the fall and spring several unsavory cases resulting from six carnivals last summer. Different societies and churches have been fighting against allowing carnivals in Yonkers.

THREE KEATONS REUNITED

Joe, Myra and Buster on Coast to Make Pictures.

Los Angeles, July 28.

The three Keatons are reunited after five years. Father Joseph, Mother Myra and son Buster are here.

All three have thrilled the audiences of vaudeville theatres and are now going to thrill picture fans throughout the world.

M'INTYRE AND HEATH GO.

McIntyre and Heath, in "Hello Alexander," start on a transcontinental tour to the coast, which includes a visit to Cuba, commencing Aug. 6 in Montreal.

BLANCHETTE TO SUE.

Miss Blanchette of Blanchette and Devere underwent a serious operation in Philadelphia last week as a result of an accident at the Keystone, where the olio drop fell and hit her. When the salary was sent back with a voucher marked "for all claims to date" Devere refused to accept it.

Through her attorney, Clinton A. Sowers, Miss Blanchette will bring suit for damages as soon as she recovers.

SOPHIE TUCKER IN CHICAGO

Chicago, July 28.

Sophie Tucker has been placed through Ernie Young at the Edelweiss Gardens, Chicago, with her band, to open in September on a guarantee of $2,000 weekly against 50 per cent. of the gross receipts at the gate, where $1 admission is charged.

Through the summer the receipts have averaged between $6,000 and $7,000 weekly.

Miss Tucker is expected to equal or surpass this draw, as Chicago is her home town.

COMFORT & KING DISSOLVE

Vaudeville Partners for 10 Years. Comfort for Legit.

Vaughn Comfort and John King, after a mutual agreement, dissolved vaudeville partnership last week. The couple have been teamed for 10 years.

According to the latest arrangement, King will secure another partner and continue with the same vehicle, while his partner is deciding on offers from concert and legitimate managers.

GOVERNOR CLOSES RESORT

Owl Theatre, Mexicali Gambling Resort, Passes Out.

Calexico, July 28.

The Owl theatre, famous gambling resort in Mexicali, has been closed under an order of the Governor of Lower California. The establishment is said to have been paying $10,000 monthly to the provincial government.

The place was known as the Monte Carlo of [illegible] America, and thousands of Americans for last five years [illegible] [illegible] [illegible] [illegible] to crash.

MORTON BROTHERS

Booked by [illegible]

MAY YOHE IN PICTURES.

San Francisco, July 28.

May Yohe, formerly Lady Francis Hope, and now Mrs. Smuts, who has resided in Seattle during several years' absence from the stage, visited this city last week to purchase gowns to be used in a film production in which she will appear.

Mrs. Smuts stated she will retire to private life in the Orient after the picture is completed and join her husband who is interested in the rubber business.

Miss Yohe's life story, along with the tale of "The Hope Diamond" is being carried by the Hearst Sunday papers.

CHICAGO DIVORCES.

Chicago, July 28.

Through her attorney, Benjamin H. Ehrlich, Yetta Leff has filed suit for divorce against her husband, Jack Howard Leff, a St. Louis [illegible]. Mrs. Leff was a pianist with a vaudeville act [illegible] [illegible].

Clara M. Bell, a Chicago [illegible], returning to the profession, has filed suit against Charles E. Bell, an actor. The suit charges desertion and habitual drunkenness. Ehrlich represents the plaintiff.

KENNEDYS BURNED OUT.

Summer Home Destroyed—Husband and Daughter Hurt.

Chicago, July 28.

Frances Kennedy's summer home at Miller, Ind., was wiped out by a midnight fire the day after it was completed, and her husband, Tom Johnson, the theatrical attorney, as well as their 9-year-old daughter, Jean, were seriously burned. Miss Kennedy was on her way home from the Palace, where she was playing.

The building and contents were a total loss, and not a dollar of insurance had been placed.

Miss Kennedy's furniture, wardrobe, furs and a considerable sum of currency were burned. The loss is estimated at about $7,000.

Paul Vartin has been engaged by Augustus Pitou as musical director for "Springtime in Mayo," in which Fiske O'Hara is to be starred.

A "BIMBO" IS JUST A "BIMBO"—PUBLISHED BY IRVING BERLIN, INC., CORNER OF 48TH ST. AND BROADWAY, OLD N. V. A. CLUB ROOMS. SEE ARTISTS' COPY ON PAGE 28

"MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE"

GERARD & STEBLER CARNIVAL SWAMPED BY N. Y. LICENSE FEES

Troupe on Lot in Harlem Was Over the Nut When Authorities Demanded License for Half Dozen Shows—Boss' Lament Over Failure to Grease Right Officials.

The Gerard and Stebler Carnival Co. after a lucrative tour of New York State jumped into New York City and struck its tents and midway on the block square lot situated at 147th street between Seventh and Lenox avenues. Everything was set to stage opposition to the Yanks at the Polo grounds and with a flourish of bally-hoos the show people opened up last Wednesday (July 21).

One of the owners is a native New Yorker and for years has hitched his tents and wagons to the star of a New York date. The time seemed promising. The fixer who had gone ahead to make things smooth shot him a 'phone to Yonkers that everything was copesetty and in he came. The opening night was a thing of wonder. The natives of upper Harlem flocked over the show lot like myriads of ants and every concession and tent show reported big takings on the night.

The Ferris Wheel, Merry-Go-Round, Pony Race Track, Indian Princess, Gypsy Fortune Tellers, Shooting Gallery, and last but not least the Grand Hippodrome and Circus with real acrobats, clowns, dogs and horses followed by a wrestling match, all did a thriving business. The show was clean, no cooch dancers, no mobs to sweep up the leathers after, everything open and above board.

Late Wednesday night Gerard & Stebler sought their downey couches with visions of the Garden some day, lulling them into blissful slumbers.

Thursday night when things were at their busiest several bluecoated minions of the law appeared and informed the boss he would have to get a license for each of the shows. The only exceptions were the Pony Track, Ferris Wheel and Merry-Go-Round. As a license costs in the neighborhood of two hundred smackers it was some jolt. The law vanished, but took with them three employes who were arraigned late and fined fifty bucks apiece which the miniature Barnum had to dig.

When a Variety reporter discovered the boss, he was standing disconsolately gazing at his vanished Midway, dreaming of big business in Cohoes and Sand Lake where the police department consisted of a Chief and one or two assistants.

"I ought to have known better" said the showman, "I was born in this town and it sure is a tough place to fix. I sent an oiler ahead and he took plenty of grease with him; he okeed me everything was K. O. so I hop in and now look at it. I'm just getting off the nut when I'm sloughed. I'm fourteen hundred bucks in the fog this minute. Understand we ain't stranded, but I'm badly bent. These big towns are the cats' pajamas. You smear the grease around and skip one guy. If you're sloughed ten to one it's the work of the lone bird you missed."

The Carnival moves Monday and will try to recoup from the Metropolitan debut through New Jersey.

THOMPSON MURDOCK'S AID

One of several moves pending for the redistribution of responsibility in the Keith Circuit and offices came this week with the appointment of Major Frank Thompson in the Keith office as assistant to John J. Murdock, its general manager.

The move of Major Thompson is in line with the appointment of Senator Walters of Syracuse as personal counsel to E. F. Albee, head of the Keith Circuit. Senator Walters will also be connected with the Keith legal department and become one of the executives of that institution.

More space has been provided for the Murdock office suite through building up an extension on the south side of the Palace office building that formerly stopped at the fourth floor. This is being continued up to the sixth floor, extending the Murdock office 12 feet to the southward. The fifth floor added space may be used as a store room.

SCALPERS GOT 3,500 TICKETS WEEKLY

Orpheum's Frisco Box Office Cleaned Out.

San Francisco, July 28.

When Charles E. Bray, western Orpheum circuit manager, opened a war on the ticket scalpers around the Orpheum here he cleaned out the entire box office staff.

Bray investigating discovered the speculators were securing an average of 3,500 tickets weekly out of the Orpheum. Since putting on the new staff Bray believes he has reduced these figures to 200.

In collaboration with the New York office Bray doubled the house space in the dailies and added a footnote to the house ad, informing the public to apply at the box office for tickets and not to believe the speculator's tales of a sell out.

Two scalpers were arrested operating in front of the Orpheum by Chief Tax Supervisor J. M. Rodgers and brought before Justus Wardell, Collector of Internal Revenue. They were forced to pay the government returns on all tickets sold.

Harry H. Campbell is now resident manager of the Orpheum, succeeding Hugo Hertz.

THE DOOLEYS BACK.

Return From London and Reform Former Act.

William and Gordon Dooley returned from London last week after appearing for several weeks in "Jig Saw" at the Hippodrome, their English appearance being a disappointment and their contract being ended by mutual consent.

The Dooleys are due to return to vaudeville with the Morin Sisters, one of whom is married to William Dooley. The act with the Morins was formed several months prior to the Dooleys' sailing for London.

EDDIE LEONARD COMING BACK

Eddie Leonard, who deserted vaudeville to star under John Cort's direction last season in "Roly Boly Eyes," is to return to vaudeville again next season. Supporting him will be a company of three men.

Leonard broke off relations with Cort after the tour of "Roly Boly Eyes" closed, and a short time afterward it was announced Robert Law, interested in the production, had started suit against Cort. Law made an arrangement whereby Leonard was released from the contract which Cort held with him.

Mabel Russell (Mrs. Eddie Leonard) is also to return to vaudeville after having been in retirement for two years. A two act is to be arranged for her reappearance, Billy Hallen, of Hallen and Hunter, becoming her partner. Ethel Hunter, having had a nervous breakdown, is to rest for a time.

Miss Russell states that her desire to return to the footlights is due to the fact that she learned last week the yacht "America," which lifted the world's greatest yachting trophy was built by her great-great-grandfather, Jess Brundage.

$25,000 BREACH SUIT.

Chicago, July 28.

Marion E. Howard, a chorus girl has filed a $25,000 breach of promise suit against Harold Fenstermaker, a wealthy Chicago druggist. Benjamin H. Ehrlich has been retained to represent the defendant.

Abe Ohlman Ill.

Chicago, July 28.

Abe Ohlman, general manager of the Forster Music Co., has been out of the running for a week, reported sick in the hospital with an internal ailment of troublesome though not dangerous character.

CON NETS A DARB OF AN OUTFIELDER, BUT—

This Bird Is Wildfire on Lot but Is Too Gentle to Convince.

Wednesday, July 28.

Dear Chick:—You remember last week I told you about this new outfielder that Stallings sent me, a sort of a cross be'ween a chorus man and a rough soda water dispenser? Well, this bird is the darb, and broke in today, getting three safe blows and stealing everything in the park but the umpire's chew. I am thinkin' of canning this gang of pensioners I got and wirin' Chamberlain Brown to cast me a new ball team.

Cuthbert, unless he turns out a morning glory, is some ball hawk and can go and get them anywhere in the outfield. He has a pair of pipes like Bert La Mont and he walks like Bert Savoy, but he sure can sock the apple, and after givin' him the north and south in today's frolic, I think he'll do. He tells me that he learned to play ball as a kid, but never thought of using the talent to acquire the hot meat with until after he had taken a belt at the show business. He had been around the slabs with a dancing act and playin' a little baseball whenever he got away from his embroidering, until somebody touted him to Stallings and the latter signed him up for the Boston club. They were pretty well supplied with outfielders, so Stallings farmed him out to me for a little seasoning.

He'll get all the seasoning he can stand in this league, for the opposition is onto him already. Today when the wolves piped his ladylike carriage they opened up from the stands and gave him both barrels. But he's got plenty of guts and it didn't seem to bother him at all. The umps missed a third strike on him at one stage of the game that was so far outside you couldn't reach it with a buggy whip. Any other player in the league would have opened up and hollered murder, but all Cuthbert did was to smile coyly at his nobs and murmur as he passed, "I'm angry at you." The way the second guesser looked at him I thought he was going to be fined a grand; but he got away with it.

However, time will tell, and if he can live down that walk and those tenor tones, he ought to make a whale of a ball player. Anybody who can see from home plate to second base without field glasses ought to be able to hit four hundred in this league, for I never saw such hopple armed pitchers in my life. The buzzards are circling round the park every day expecting their arms to fall off. If that guy that can knock off fifty years from your age by using monkey glands could use some monkey shoulder blades and transplant them onto some of these pitchers he would make Bonesetter Reese take down his shingle in a month's time.

The old timers up here are usin' all the freak deliveries that are supposed to be barred and inventin' new ones every day in an effort to get by. The other day we caught one of the Buffalo derelicts putting cow-itch on the ball at the end of the innin'. Our pitcher went out and before we discovered it he had walked four men and forced in a run. He was so busy scratchin' his hands that he couldn't locate the plate, and when he rubbed the sweat off his forehead the stuff got in his eyes and he started pitchin' toward the second base man, thinking he was the catcher.

We won today, thanks to Cuthbert, who buried one with the bases drunk in the eighth innin'.

Give my best to the Java hounds and tell Lizzie to shoot up the grease. Your old pal, Con.

MARTHA PRYOR SUES.

Martha Pryor (vaudeville) is plaintiff in a $15,000 Supreme Court damage suit against the Delaware County Milk Co. as a result of an auto mix-up last Thursday on the way home from the N. V. A. Accompanying Miss Pryor were several artists who sustained minor injuries. The plaintiff suffered a lacerated scalp and a fractured rib and was removed to the Roosevelt Hospital.

The car they were riding in belonged to Milton Waldman, another vaudevillian. The accident occurred on Broadway and 72d street, where the defendant's auto truck ran down the Hudson sedan car.

Julius Kendler represents Miss Pryor.

EXPECTED PASSENGER RATE LIKELY TO BE 16 1-2 P. C. UP

Representing Half Cent a Mile—Under New Schedule One Way Trip to Chicago Would Cost $51.60 on Twentieth Century—Tourist Rate to Coast Up $44.

The government award to railroad employes of $600,000,000 annually in wages and retroactive to May 1 has caused no end of confusion among rail workers. It isn't known among the workers whether the award is to include wage earners in the traffic departments or whether it is confined only to workers in the operating departments who make up the unionized portion of rail employes. The one sure feature is there will be an increase in both freight, passenger and Pullman rates. The bulk of the increases, it is said, will be upon freight, but the expected boosts in passenger fares and Pullmans are of particular importance to the traveling public and especially to the theatrical world.

The expected increase in passenger rates is one-half cent per mile, which will make the rate 3½ cents per mile, an increase of 16½ per cent. over present tariffs. The Pullman scale may be lifted 50 per cent., it is believed. This will almost double Pullman schedules over the former rates, since there was an increase in May of 20 per cent.

No announcement has been made as yet to officials and all are at sea over the situation. When rail workers' wages were increased during the existence of the Railroad Administration to the tune of around $700,000,000 there was a lift of 33 1-3 per cent. in passenger rates. The question now arises as to whether all roads will find it necessary to change their schedules calling for one-half cent per mile in passenger tariffs.

Whatever changes are ordered, they cannot be made effective for some 60 or 90 days yet. It will entail considerable time for the rearrangement of schedules to be presented to the Interstate Commerce Commission and the law calls for notice being given 30 days prior to any change of rates. It will be up to the commission to grant or reject the proposed increases by the roads. But in light of the wage grant made by a government body, the commission will be almost certain of agreeing to what will be considered a reasonable rate boost by the roads.

If the one-half cent per mile boost becomes effective it will mean an important item of added cost to vaudevillians individually and touring companies. The latter may also look for stricter regulation for baggage cars or an increase in cost for them. The increase of fares to Chicago and Buffalo can be taken as typical of the proposed increases:

The base mileage to Chicago is 907 miles and the increase therefore will be $4.04. That plus the war tax totals $4.36 and added to the present fare of $29.52 would make the new fare $33.88. To this is to be added the new proposed Pullman fare for a lower berth. At present a lower costs $6.48 and with the increase it would be $9.72 (including tax), so that the total one way fare to Chicago would be $43.60. For an extra fare train like the "Twentieth Century" the present $8 is to be added.

To Buffalo the base mileage is 411 miles. The present fare of $13.31 will jump to $15.53 and the Pullman fare (lower berth) from $2.70 to about $4.15, so that the Pullman passenger fare from New York to Buffalo will be something like $19.68.

The computation of coast travel may also be figured on base mileage. Taking the yearly tourist rate which is $190.95 the approximate increase of 16½ per cent. would lift the total to $221.99. Pullman fares on such a trip would depend on the number of night jumps. However, the present Pullman fare of $23.25 from New York to Los Angeles would jump to $34.88.

PANTAGES TORONTO TO BRING BOOKING JAR

Independents Fear Loew's Action Toward Opposition.

The New Pantages house in Toronto will have an informal opening Aug. 28 with the regular opening Aug. 31. The house is located a short distance from Loew's Yonge Street theatre.

Speculation is rife among the independent booking agents as to just what attitude the Loew office will take toward local agents who supply the Pantages house with attractions in opposition to the Loew theatre.

At the New York headquarters of the Loew office no statement could be obtained that would throw any light on the question.

Meanwhile the independents are waiting with bated breath, particularly those who have acts on the opening program.

SENATOR AS COUNSEL

J. H. Walters Quits Politics to Take New Post.

Syracuse, N. Y., July 28.

Senator J. Henry Walters of this city, president pro tempore of the Senate and Republican majority leader, will lay aside his senatorial toga and become personal counsel to E. F. Albee, head of the B. F. Keith Vaudeville Exchange, Sept. 1. The contract covers five years, it is said.

Senator Walters will remove to New York, severing his connection with the law firm of Costello, Burden, Cooney & Walters of this city. The Syracusan's new affiliations will also result in his departure from the political arena. He will probably be succeeded in the Senate by Assemblyman George R. Fearon of this city, who has the indorsement of local Republican leaders.

Walters is the second legal light here to become counsel for New York theatrical interests. William Rubin for some time has been representing the Shuberts, who secured their start in things theatrical in this city.

In fact, probably no city in the country in proportion to its population has more of its sons in the business end of theatricals than Syracuse. Prominent among the Salt City native sons are the Freeman boys (Charlie and Jesse), Arthur Lighton, Lew N. Wood, Henry J. Blossom, John Muldoon, David Finestone, Frank Bega, Francis Muldoon and Arthur Clary.

Lighton, Wood and Blossom are now spending vacations at their homes here. All three started at the Wieting opera house under the late John Kerr and worked up. Blossom is treasurer of the Columbia, New York; Lighton is manager of Shubert's Riviera and Wood is on the executive staff of the Shuberts.

ALICE MAISON DIVORCE

Bathing Beauty Names Cabaret Soubret in Suit

Chicago, July 28.

Alice Maison, the Sennett bathing girl star and later cabaret headliner, bride of Elmer Floyd, producer (real name Elmer Koerber) has sued for divorce, charging her husband with intimacy with several theatrical girls including one "Mary Jane." Two soubrets hereabouts have employed that as a stage name.

Miss Maison recently closed at Marigold Gardens when her husband had trouble with the management there. She was at that time starring in his revue. She sued the gardens management for $50,000 on charges of breach of contract and injury to professional reputation.

Newport and Stirk returned from England last week, after a short tour over there.

BILL and EDNA FRAWLEY.
Booked by LEW CANTOR OFFICE.

NEW BUNCO BY PROMOTERS HAS LOCAL THEATRE AS BAIT

Convince Small Town Citizens Their Home Amusement Men Are Giving Them Rough Deal—Sell Stock in New Theatre—House Built but Shows Deteriorate.

Promoters are turning a gloating eye on theatricals and their activities are augmented by the wide publicity given to the profits made during the past season.

The newest wrinkle is to obtain a site and conduct a stock selling campaign among the residents of the city picked for the new house. Plans are filed and glowing pamphlets (which give the figures realized by the various regular circuits) are mailed to the citizens of the town, offering them stock at so much a share.

In second class cities, particularly those adjacent to a large city, the promoter has fertile territory. The average resident of this kind of town knows big time vaudeville and believes that the grade of show he is witnessing at the local houses doesn't measure up to the big league stuff.

The promoter yeasts him right through this idea and promises a better grade of vaudeville bill or travelling attraction. Without saying so specifically the promoter creates the impression that when the theatre is erected the promoter has the backing of a representative circuit anxious to put its programs into his house.

The rumors of opposition that have been permeating through show business all summer are also turned to account.

The usual finish comes after the theatre has been erected and the house staggers along with a mediocre grade of entertainment, usually degenerating into an inferior grade of independent small time, or in desperation the house is turned over to one of the recognized circuits to be handled.

In this manner many of the houses now numbered among the families of the large vaudeville circuits have been acquired without the outlay of a dollar by the circuits.

MORTON THE SKIPPER.

James C. Morton has been selected as the skipper for the regular Saturday night performance at the Lights clubhouse in Freeport tomorrow night. The show will include Honey's Jazz Band, Mary Jane, Sam Hearn, Ray Cummings and James Hill, Dooley and Sales, "Swift Creek Four," James C. Morton and Family, Martelle, George P. Murphy and Co., and the afterpiece, "Patsy Bolivar," in which James C. Morton, Charles Middleton, Edna Nickerson, Mrs. Stubblefield, Mrs. James C. Morton, Fred Gray, Miss Morton and J. Francis Dooley will appear.

The combination that will make up the Swift Creek Four will include Eddie Carr, the Leightons and Frank Westphal. The "and Co." attached to the name of the Freeport Spider (Murphy) means that the Leightons, Ray Cummings, Eddie Carr and Frank Westphal will support him, but not for the entire summer season.

Wednesday night, July 28, was the annual "Merry Christmas" at the club and there was a gala gathering.

The members are now getting together for the formation of the show for the annual tour of Long Island by the "Lights."

JAZZ PLAYERS REPEAT.

Kansas City, July 28.

Six members of the [illegible] jazz orchestra, which just returned from the East, where it made records for the Pathe, Emerson and [illegible] companies, have accepted a return engagement with the Emerson company and left last week in motor cars for New York.

They will drive through to Chicago, Detroit, Cleveland, Buffalo, Rochester, Syracuse and Albany for concerts.

Bessie Gros (formerly with Jack Krafts), who has been off the stage for about a year, is to appear in one of the road companies of "Irene."

GILBERT TO RESUME

New $20,000 Incorporation to Enter Active Operations Next Fall.

L. Wolfe Gilbert has evidenced his intentions of restarting on his own in the music publishing business by the corporation bearing his name recently organized by Harry Sake Hechheimer. The latter, M. Rothstein and A. Wolfe are the incorporators of the new $20,000 concern.

Plans are being formulated for the actual opening in the fall. Gilbert was last affiliated with Gilbert & Friedland, Inc., which became insolvent through bankruptcy late this spring.

DOCTOR THOREX CHOSEN.

Will Perform All Operations for Noted French Specialist.

Chicago, July 28.

Dr. Max Thorek, the physician to the profession here, has been signally honored by being selected to perform all operations for the famous Parisian specialist, Dr. Voronoff, who is to hold a clinic at the Hotel Biltmore in New York Saturday.

Dr. Thorek is leaving here Friday.

ELIZABETHTOWN SHOW TOURS

Schroon Lake, July 29.

Through the efforts of I. R. Samuels of the Keith offices, New York, an arrangement has been made for the presentation here the latter part of the week of the Elizabethtown "Follies," which are to be given there earlier in the week.

The company is comprised of about thirty members of the Lambs Club, who are summering in this section. Barney Bernard, Otto Kruger, Leon Errol, Myrtle Tannehill, Frederic Santley and a number of others equally known are in the company.

Mr. Samuels is returning to New York after this week. He has been the local golf champ of the summer colony.

WIFE KILLS ROPER.

Winfield, Kan., July 28.

Homer S. Wilson, who wa one of the star ropers with the 101 Ranch Show several years ago, was shot and killed here by his wife Sunday. Wilson is the fourth man to die in connection with the woman, who was his wife. Her first husband was Charles West, who was killed several years ago by a shot fired from ambush.

Wilson after his return from service shot and killed William Anthony and his son Frank because the younger of the two had paid attention to his wife while he was in the army.

YOUNG McLALLEN DROWNED

John McLallen, the nine-year-old son of Jack McLallen of McLallen and Carson, skaters, was drowned last week at Richfield Park, N. J. The boy failed to return to the home of his grandmother Wednesday afternoon and an alarm was sent out for him. Thursday his playmates confessed that he had gone in swimming with them and after a dive had failed to reappear. A search was made and the body recovered.

AIR DAREDEVIL KILLED

Kansas City, July [illegible].

A misstep while doing stunts on the wings of an airplane at a round-up at Winfield, Kan., tonight caused Elmer Michaels to slip from the machine and hurtle [illegible] feet to the ground. He was killed instantly.

Michaels, a professional flyer, was a former soldier with the [illegible] Division. The body fell into a clump of trees a few feet from the grandstand. The pilot, [illegible] Williams, was not injured, as the plane was not disturbed by the fall.

[illegible] and [illegible]
Booked by LEW CANTOR OFFICE

FREEMAN GETS ROLL BUT IT GOES BLOOIE

Oil Makes Bernstein Rich But Ponies Break Him

"Clean again," remarked Freeman Bernstein, as he neatly picked a cigar from the outside coat pocket of the other fellow. "Oh, boy! What they do to me when they start. I came back to New York with all the loose change left in Canada. Now it is with the books and they hold my markers for twice as much more. But say, kid, I'm out for a record. I'm going to have every bookmaker in these dry States tell each other how much I got into them for before I have finished. I haven't many to make before the record will be complete.

"Gee, ain't the breaks awful when they are awful. They are, you know they are. Look at me. Remember when I replaced that Michigan roll with a real one with a $500 bill for the cover. I never thought they would get me again after that. But you can't tell. A chump is a chump.

"That coin harvest time for me was just after I got back from Kentucky. Did you hear about that? No? That's funny. Guess I didn't owe you anything. All my creditors heard about it. Don't think I have the time to tell you now. I must leave for Saratoga in a couple of days. If you don't see me after the Saratoga meet is over have someone look in the Erie Canal at Albany. I will be there, on the right side, near the bottom.

"Terrible the way the horses are treating me. I never done anything to them. My scheme has all gone on the bum. You know what it was, to play the favorite for the place. Of course that's not my original idea, but I done it just the same. Only this season when the favorite won there was no place betting, and when there was place betting the favorite didn't even show. How could I beat 'em?

"I'll tell you about that Kentucky thing and how the dream of my life came out, to fade away as per usual. One day I says to May: 'Sweetie,' and if I hadn't looked in time I would have gotten that plate right on my pan. 'Don't pull that "Sweetie" thing around here,' said May. 'I know you and you don't get another dollar out of me.' Well, of course then that was cold right away. So I thought I would go south. It took me a long time to get there, and I was headed for Louisville, a fellow told me to Kentucky. I didn't know I was in Kentucky until he told me. Then he asked me why I was walking in such good looking clothes. I became confidential. He looked like one of those farmers Wilson made rich. I said the doctors had told me to play golf for exercise, but I found that in playing golf I always walked around in a circle and that made me dizzy, so I had to take long, straight walks. He asked me where I came from, and as I didn't want to say New York, thinking it was too far away, I said 'Glasgow.' 'Glasgow where?' he says, and I says 'Glasgow, Scotland.' 'Get out of here, you must be a bum,' says he.

"That taught me something though, and the next time I saw a rube looking guy I pulled the same thing on him but made it Cincinnati. This second yokel suspected me of money, I guess, for he commenced talking about what a great oil country Kentucky was. 'Oil where,' I says. 'All there,' says he with a sweep of his hand. 'How much?' I says. 'Very cheap,' says he. 'Guess I'll take about $6,000 worth,' I says.

"Well, that guy made me stay over night at his house, and the next morning showed me a map of what I was going to get for six thousand. It looked like all Kentucky. I says to myself, 'Kid, you can't get stuck on this one. There must be oil somewheres, and if it ain't in this lot of land it can't be anywhere.' I told the guy I had started walking without money as I didn't want to be tempted to ride, so I would have to wire for enough coin to close the deal. You see I was cute. Figured that he would have to keep me [illegible] until I said I had not made the proper connection. But I wired collect a fellow in New York who knew more than I did. He sent another fellow to Kentucky. The other fellow guessed there must be oil there, and sure enough there was, and I came back to New York in a private car. When they cleaned up everything it looked pretty good for me and people commenced to call me 'Freeman' once more instead of 'Bernstein.'

"Then around came that Canadian thing, you know, at Toronto. More money. By this time May was talking to me and I was buying her dinner every night at Shanley's. She was great, too, until you kidded that evening about it being time I was making another touch off her. That was the toughest speech you ever pulled for I intended to make a touch that evening. Your kidding queered it.

"'Anyway,' I says to myself, 'Kid, the way things are coming, you had better lay off work for a few weeks and beat those books.' It sounded like good advice, so I done it. I had all that Canadian money transferred back to our dollars and I walked around the books dropping hunks of bills on the ground. I had to do something for they probably remembered me from the summer before. Anyway I went, first for the cash and then for the markers. Maybe some of those books are showing big profits now, but I bet there would be a howl if they took my account out.

"Never mind, though, and don't you worry, I'll get it back at Saratoga for I'm off show business, no matter what happens. And if they don't run to suit me at Saratoga, don't forget what I told you about the Erie. Just tell May no matter what happened between us I was never really sore on her.

"So long, bo. Remember my motto: 'Look great even if you feel rotten.'"

Sime.

MUSIC PUBLISHERS WITHHOLD RELEASES FROM WORD ROLLS

Some of New York's Biggest Publishers of Popular Songs Testing Whether Piano Player Rolls Are Hurting Their Business—Word Roll Royalty 12 Cents.

Six or eight of the largest publishers of popular sheet music in New York have withheld their consent for the past three or four months from publication by any of the piano player word roll record concerns. It has been in the way of a test to definitely ascertain to what extent, if any, the music word roll has bumped into the selling of sheet music. The publishers in the combine are reported to have entered into a confidential understanding concerning the releases for the word roll records.

Thus far according to one of the publishers there has been no appreciable increase in the sales of the restricted numbers, although the same publisher said he deduced no positive answer from that, through the slumpy condition of late of the music business in general. He added the prospects were growing better and he looked for a good season commencing in the fall. His prediction was mainly based, he said, on the trade showing increased strength in the selling department within the past three weeks. That music has fallen off, he added, meant no more than a similar decline in other lines.

The piano player word roll pays the music publisher a royalty of 12 cents on each record sold containing the words and music of a song. None of the piano player records contain the music only. The word roll lately was increased by one firm to an apparent uniform price, retail, of $1.25, having been advanced from the former selling price of from 75 to 90 cents per roll.

The music trades have argued that the steady and somewhat rapid advance of the piano player in the home has badly cut into the sales of sheet music. The reasons were advanced that anyone could operate the piano player and that the piano playing on the rolls was invariably far superior to that of the casual human piano player who strums on the instrument. Another argument was that the piano player produced better dance music in the home than the human piano player.

This publisher while doubting any of the reasons, through his personal observation, he said, still admitted the decision to withhold from release his firm's music from the word roll makers. Also he doubted the statement of an avenue (in New York) piano player roll (and disc) store that the sales of the piano player records are now equaling those of the disc (or flat records for phonographs). The publisher said in his opinion the disc record sells ten for one of the piano player roll.

The disc record royalty is controlled through coming under the "mechanical music" of the copyright act. It gives the publisher a royalty of two cents a disc. The music for piano word roll is by agreement. Whereas the release of a piece of music for a disc record automatically releases that number for any disc maker, the piano word roll may only be made in all cases with the consent of the owner of the copyright, usually the music publisher. As a rule the publisher divides 50-50 with the author's royalty from either source.

The mechanical, also word roll royalty, has grown to large figures in the music publishing trade. It is said Fred Fisher, publisher of "Dardanella," received on his disc royalties for the first quarter of this year, considered the best period in the music business, $63,000, with the royalty almost entirely from the "Dardanella" sale.

The specific agreement between the publishers and word roll makers is that the word roll people pay six cents royalty upon sheet music retailed at 10 cents and 12 cents for music retailed at 30 cents. As there is virtually no longer any sheet music put out by the large publishers at 10 cents, retail, the publishers receive the 12 cent royalty upon their 30 cent goods. The 30 cent music of the publishers, in sheets, is sold wholesale as a rule at 18 cents per copy, although considerable of the 30 cent music has first gone on the market from 12 cents up, the wholesale price dependent upon the strength developed by the song.

Through the constant and growing belief the word roll has hurt the sales of sheet music, the trade is watchful of the test being made by the half dozen publishers through withholding release to the word roll. An ultimate line that may be depended upon is not expected before Nov. [illegible]. One publisher said this week that the word roll in some instances has started a hit and he cited one strong selling number of the past season in proof.

HARRY DILLMAN ARRESTED.

Duluth, July 28.

Harry Dillman, having a concession with the Wortham Shows, was arrested here yesterday at the request of the Kansas City authorities. He is charged with having disposed of mortgaged property.

Dillman has engaged a local attorney and will fight extradition.

CLOWN MOORE KILLED.

Denver, July 28.

Lou Moore, a circus clown, was killed and several people injured when the car in which they were riding toppled over a 200 foot cliff at Bear Creek.

Moore lived at Defiance, O.

YOU HAVE NEVER HEARD A REAL COMEDY SONG UNTIL YOU HEAR THIS ONE—SOME "BIMBO" PUBLISHED BY IRVING BERLIN, INC. COR. OF 48TH ST. & B'WAY. OLD N. V. A. CLUB ROOMS. SEE ARTIST COPY ON PAGE 78.

"MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE"

CANADIANS CHANGE STATUS OF ACTORS

Now Classified With Other Non-Immigrants.

The Canadian Immigration officials have notified the various vaudeville exchanges the following changes became effective March 1, 1920, in regard to the status of actors entering Canada:

"It has been decided to discontinue manifesting vaudeville actors and theatrical companies. Non-immigrants of this class will be examined as carefully as other non-immigrants. Bulgarians are now listed with Germans and Austrians and will not be admitted unless the United States Immigration authorities consent to the return of such aliens to the United States.

"A deposit of money may be demanded by an officer in charge of any port of entry as a guarantee that any non-immigrant shall leave Canada within the time agreed upon at the time of entry and the said money so deposited shall be refunded when the officer in charge is satisfied that such person has left Canada.' If the time allotment expires the money shall be forfeited and becomes part of the Consolidated Revenue Fund of Canada unless an extension of time has been granted by an officer in charge with the approval of the Minister.

"Holders of first papers have no status and are still subjects of countries in which they were born or of which they may be naturalized citizens. Citizens of alien enemy countries who misrepresent themselves as citizens of Russia or any other neutral country are liable to a fine of not more than $200 or not more than three months' imprisonment, or both if convicted. First papers must be in the actual physical possession of the actor for scrutiny by the immigration inspectors in order to determine the nationality of the holder thereof.

"Every person who enters Canada as a tourist or traveler or other non-immigrant but who ceases to be such and remains in Canada shall forthwith report such facts to the nearest immigration officer and shall present himself before an officer for examination under this act, and in default of so doing shall be liable to a fine of not more than $100, and shall also be liable to deportation by order of a board of inquiry or officer acting as such.

(Signed) "Thomas Gilken,
"Commissioner."

LOST $100 IN SIDE SHOW.

Game of Chance Running with the Hagenbeck-Wallace Circus.

Portland, Me., July 28.

When the Hagenbeck-Wallace Circus played Waterville, near here, last week a deputy sheriff stopped a game of chance in one of the side shows after a young man from an adjoining town had lost $100 at it.

The circus management disclaimed knowledge the game was going on.

Victoria Closed Over Summer.

Victoria, B. C., July 28.

The Orpheum bills have been discontinued at the Royal, Victoria, to be resumed at the end of the summer.

Victoria splits with Calgary, playing the show two days, commencing Friday night, to Saturday night. The Friday matinee had to be eliminated through the long jump from Calgary, artists just about making the Friday night show.

LOEW BOOKING MUNCIE.

Muncie, July 28.

The Wysor Grand here is to open Aug. 1, playing Loew booked vaudeville. The shows will be arranged by J. C. Matthews in Chicago. The Wysor will play split weeks, three acts each half.

The opening bill includes Hardee Trio, Shepard and Dunn and Charles Olcott.

POLI'S CAPITOL OPENING.

Hartford, July 28.

The Capitol, the latest addition to the Poli Circuit, will be ready to open Aug. 30. The house will play a split week vaudeville policy with five acts each half. It is the second Poli house in Hartford, seating 3,300.

Louis E. Kirby will be the house manager.

ANOTHER FOR AKRON.

Seven Theatres New Building. Goodyear Hall for Pictures.

Akron, O., July 28.

The Miner Allen homestead, across the viaduct on Bowery street, has been sold to a syndicate represented by the Portage Engineering Co. The price of the site was $400,000. A theatre and hotel building costing $200,000 is to be built. The work of dismantling the present building has already started. This makes a total of seven theatres building.

So great has become the demand for entertainment Goodyear Hall, owned by the tire people, opened Monday with pictures. Road shows are also to be played. The house will operate six days a week, playing road attractions one night. Heretofore nothing but Goodyear attractions have appeared there.

CANADIAN HOUSES, BIG TIME.

The Lyric, Hamilton and Dominion, Ottawa, will hereafter pursue a straight big time policy. The change of policy will necessitate an increase of acts weekly at each house.

The Dominion, formerly playing five acts weekly, is now playing eight, while the Hamilton house has increased from six to eight. Jim Alox books both houses in the Keith office.

K. C.'S OLD HOME JUBILEE.

Summer Brings String of Local Players to Orpheum.

Kansas City, July 28.

The summer season at the Orpheum has proved advantageous to a number of Kansas City acts which have not been seen here for some time. In the "Champion" a few weeks ago Virginia Springer, a local girl, had the lead.

Two weeks ago Sl Jenks and Victoria Allen played their first Orpheum engagement in their home town. Then came Ben Ryan, of Ryan and Lee, who spent all of his spare time visiting relatives. Last week as an added feature were Dede Phelps and Irving Newhoff, both Kansas City vaudevillians. They have been coming so fast that Deacon, the door man, is kept busy announcing visitors.

NEW BOOKING CIRCUIT.

Boston, July 28.

A new small time circuit may be attempted here by Nat Burgess (said to have formerly appeared in vaudeville) and Rufus Somerby. The proposed circuit is incorporated for $10,000. An explanatory circular has attached a coupon for the subscription of stock at $10 per share.

The plan set forth is vague, it being proposed to give shows of four acts and six reels of pictures each day. Three weeks are mentioned as a starter, since the exploiters say—"We want to creep before we walk."

While the circular explains moving the show from one house to another daily, it also states there will be a different show each week. It also states that the new proposition is "a 100-to-1 shot."

BAD SUMMER BUSINESS.

Montgomery, Ala., July 28.

The house here booked in the Keith agency closed last week because of bad business. It was an attempt to run through the summer season.

It will reopen for the regular season later.

ANNA MELTZER FOR LOEW.

Anna Meltzer, the Yiddish star, will make her debut in vaudeville next Monday, opening at Loew's Palace, Brooklyn, as a single act, assisted by a pianist. The turn is billed "The Composer." Miss Meltzer will play full weeks in the Loew houses.

'FRISCO HELD OVER.

Chicago, July 28.

Frisco's own show, presented by Louis O. Macloon, was held over for the full week in Dubuque, the hoofer's home burg, after opening for four days play. The matinees were reported off but the nights good.

In the show are Reed Brothers, Rice Brothers, Loretta McDermott, Eddie Cox, Keffer and Alberts, and Pauline Saxtone and Sister.

For Quick Results
LEW CANTOR OFFICE
Irving Yates, Mgr.
160 Broadway

PITTSBURGH SHOW LINE-UP CONFUSED

Reported Shuberts Will Turn Victoria to Legitimate.

Pittsburgh, July 27.

A rumor that gained ground here the past week had it that the Shuberts will open their third house—Victoria—for the presentation of legitimate productions with the advent of the new season. The Victoria formerly played burlesque.

The theatrical situation here is at present more undecided than it has been for a long time, which accounts for the silence maintained by local theatrical men. The Loew interests were contemplating moving over to the Duquesne, as their present quarters are too large, even though their receipts have been heavy. The plan, however, has been abandoned, and the policy of the Duquesne is as undecided as ever. The Loew people are trying to rebuild the old Sixth street entrance, which was rased when the Lyceum gave way to the present organization.

Another rumor had it that the Keith interests, which have held a large parcel in the heart of Fifth avenue, proposed erecting a vaudeville house. At present the Davis, playing Keith acts, is the only big-time two-a-day here. The smoothest of harmony prevails between the Keith and Davis people, and there is little likelihood of any opposition vaudeville being started here.

CARNIVAL MAN DROWNED.

Utica, N. Y., July 28.

Antonio Pansone, of this city, employed by a carnival attraction that has been touring the State, lost his life while bathing in Oneida Lake Thursday evening, but nothing was known of the tragedy until the body was recovered Friday afternoon.

The carnival attraction pulled into Sylvan Beach, near here, last week for a run. With Lawrence Ransone, of Syracuse, the local man went in bathing. When the Syracusan left the water Pansone remained in. That was the last seen of him alive. The body was recovered by searchers Friday, after Pansone's disappearance had resulted in a police alarm.

REGULAR BILLS PUT ON AT CAMP UPTON

Booked by W. J. Sullivan for 6,000 Soldiers.

Camp Upton is again getting regular vaudeville shows, a seven-act bill being offered Sunday nights with the show supplied through the Keith office and booked by W. J. Sullivan.

Upton is now quartering about 6,000 men. Half are militiamen, the remainder being new enlistments offered by the army for a one-year term, the enlistment period having a curriculum of instruction, the work being educational, vocational and military.

One-year men have the option of re-enlistment at the end of a year. Admission charges for the Sunday night shows are 25 and 50 cents.

BROCKTON BIG FAIR SIGNS FOR 3-A-DAY

First Time in History Event Has Demanded Extra Work.

The Brockton Fair, which has played its show two a day for a score of years, has ordered its booker to sign bills for three shows a day in an effort to draw a little added money for the early evening performance. The Brockton event is probably the largest fair of the East, and it is likely that other fairs will follow its example.

The situation with respect to fair bookings has now reached a stage where agents will not take them since there are practically not enough acts to go around.

One fair concern replied to a fair manager he could not submit to certain conditions called for by the fair manager. He ended his letter with the request the fair manager return all contracts already signed and informed him that the fair's option on a number had elapsed and they were already booked elsewhere.

LOEW'S STATE IN MARCH.

New Broadway House Rapidly Progressing.—More Offices on 46th.

The builders of the new Loew State theatre, at Broadway and 45th street, now set March next as the time the structure will be completed.

The house is to seat 3,300. According to preparations a stage performance is to be given in the theatre, in conjunction likely with pictures. On the 46th street side and on the plot formerly holding the building (now demolished) known as 156 West 46th street, a new building six stories high containing all dressing rooms is being erected.

The stage of the new house backs up toward the 46th street side of the building, stopping 25 feet from the 46th street south side stoop line. That 25-foot depth and to a width of about 60 feet will be taken up by an office building, running five or six stories high. This will give office floor suites of 60x25. They are reported to be occupied by agents now in the Putnam Building with the possibility of the Loew vaudeville booking office occupying some of the floors. The Broadway front will be 16 stories and contain offices besides the theatre.

In digging for the foundation a great deal of rock was encountered. Blasting proceeded for several weeks but is now finished.

CROPS CALL SHOWMEN.

Wheat Report for Kansas Shows Second Largest in History.

Kansas City, July 28.

The eyes of the managers of the tented amusements, as well as those of all other kinds, are focused on Kansas. There's a reason. The report of the 1920 wheat crop has just been issued. One hundred and forty-seven million bushels—get it —147,000,000! The second biggest crop in the history of the State.

A bumper corn crop is also practically assured. On top of this flood of grain the alfalfa is turning out in such abundance as never was known.

FULL WEEK IN RACINE.

Million Dollar Deal Makes This a Seven Day Stand.

Chicago, July 28.

Full weeks in towns of comparatively small population are becoming the fashion hereabouts. Following the lead of Fort Wayne, it is now announced that the Orpheum, Racine, will institute seven-day bills, booked by Charles Freeman, five acts.

The house was recently taken over by a syndicate headed by I. Friedman, a realty and business enterprise owner, who bought the property together with a department store adjoining, for a reputed total of $1,024,000, including the Palace theatre, pictures.

Nate Bloomberg will manage the joint holdings.

AVENUE'S MUSICAL SHOWS.

Chicago, July 28.

The Avenue, Chicago's famous colored theatre, will change its policy from dramatic stock to musical run productions, opening Aug. 16 with Shelton Brooks starring in a royalty show, lavishly produced.

A large company includes what is promised as the "handsomest colored chorus ever."

TO STAR CABARET GIRL.

Chicago, July 28.

A local cabaret girl-show producer is said to be dickering for the old Essanay studio on a basis of using it to star one of his principals (feminine) in a series of two-reel film comedies. The girl is said to have a wealthy backer. She is very pretty.

Lakeside Notes

Chicago, July 28.

Eugene Byfield, son of the proprietor of Hotel Sherman, is living at the Edgewater Beach Hotel for the summer.

Falkner-Tyrol Productions, Inc., has secured the picture rights to Leslie Burton Blades book "Claire," which will be transferred from book to scenario by Winifred Dunn, and directed by Jacques Tyrol.

THE QUICKEST COMEDY SONG HIT ON RECORD. PUBLISHED BY IRVING BERLIN, INC., CORNER OF 48TH ST. AND BROADWAY. OLD N. V. A. CLUB ROOMS. SEE ARTIST COPY ON PAGE 28
"MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE"

DeKALB, BROOKLYN, CLOSING BEFORE CHANGE

Halsey Theatre People Get Loew's De Kalb.

Loew's De Kalb theatre in Brooklyn will close this coming Sunday with its vaudeville policy prior to being taken over by the Halsey Theatre Co. a month later. The house will play stock burlesque the intervening four weeks. A month later, when the new lease by the Halsey Co. becomes effective, pop vaudeville policy will probably be inaugurated booked in the Keith office, which also books the Halsey, Brooklyn.

A new Loew house around the corner from the De Kalb is in the process of erection and will probably play vaudeville and pictures when completed. No name for this new house has as yet been decided upon.

LUNESKA BOOKING JUNIORS.

Promotions in New York Offices of Orpheum Circuit.

Junior Orpheum houses in the Middle West numbering about 18 have been turned over to Harry Luneska for bookings in the New York offices of the Orpheum Circuit last week. The promotion of Mr. Luneska happened upon the retirement of Nat Kalshim, who lately came on from Chicago to handle the Middle Western string. Mr. Kalshim, it is said, has quit the show field to enter into commercial business with his father.

At the same time Lester Hammel was made assistant to George Gottleib, on the Orpheum's staff of bookers. In addition Mr. Hammel will take care of the bills in the New York office for Ft. Wayne and Terre Haute.

NEW INCORPORATIONS.

Speedway Corp., Brooklyn, amusement devices, $20,000; A. S. Fischer, A. P. Lauster, P. A. Bartholomew, 172 West 107th St.

Michael Goldreyer Productions, Manhattan, motion pictures, $10,000; P. Andrews, R. and M. Goldreyer, Hudson theatre.

Jack Darrell Music Publishing Co., Manhattan, $10,000; S. and C. Enkiewitz, L. E. Jacobs, 569 East 156th St.

Falcon Film Co., Manhattan, motion pictures, $15,000; A. G. Mason, M. H. Reisas, A. M. Konrady, 427 East 66th St.

Eastern Phonograph Corp., Manhattan, talking machines and motion pictures, $100,000; G. Seifert, C. Safir, S. A. Friedberg, 569 Stebbins Ave., Bronx.

Loew's Niagara Falls Theatre, Niagara Falls, $100,000; W. J. Watts, F. T. Findlay, G. Rhoney, Niagara Falls.

Amalgamated Burlesque Enterprises, Manhattan, $1,000,000; J. I. Goodstein, I. Wiener, E. Laski, 150 West 119th St.

Cosarder Productions, $250,000; Lewis A. Ackley, Hackettstown, N. J.; W. V. Donovan, Brooklyn; W. H. Hartley, New York.

Town and Country Films, $25,000; C. H. Blaske, M. A. Bruce, S. E. Dill, Wilmington.

Triangle Printing and Publicity Service, $25,000; Wilmer A. McCoy, Pittsburgh; Frank Jackson, W. I. N. Lofland, Dover.

Capital Increases.

White Studio Theatrical, Manhattan; $10,000 to $50,000.

White Studio, Manhattan, $25,000 to $50,000.

Reorganizations.

Independent Producers, Manhattan, to carry on business with $297,500. 2,500 shares preferred stock $100 each, and 2,000 common no par value.

Jimmy Hussey, Manhattan, pictures, $20,000; H. S. and W. N. Hechheimer, M. Rothstein, 220 W. 42d St.

Wilart Camera Distribution Corp., Manhattan, advertising and picture devices, $15,000; M. Rothstein, H. S. and W. N. Hechheimer, 220 W. 42d St.

Work on Robertson Cole's special feature, "Retribution," has started under the direction of William Christy Cabanne. Ruth Dwyer, who recently returned from the coast, Norma Shearer, William Tucker, Doris Sheerin and Ernest Schrape were placed in the cast by Jack Kelly, of the Harry Kelly office.

INSIDE STUFF
ON VAUDEVILLE

Senator J. Henry Walters of Syracuse has formally announced his retirement from politics to become associated with the legal and executive departments of the B. F. Keith Circuit. Senator Walters has stood very high at Albany. For the past two years he was the Republican majority leader of the New York State Senate. He has also served in the Assembly, and at one time was acting lieutenant-governor of the State. He ranks far up among the leaders of the New York State Bar. Maurice Goodman is chief counsel for the Keith people, having occupied that post for many years. Goodman was liberally remembered by the late A. Paul Keith in his will and through that bequest became a stockholder in the Keith properties. Goodman and Walters have often consulted on matters legally affecting the Keith interests, Walters having been called in by reason of his standing and the friendship existing between the Senator and E. F. Albee. It is more than likely that that friendship is responsible for Senator Walters joining the Keith staff, although with the expanding projects and expansion of the Keith Circuit, the Senator with his knowledge will find a very busy future in the big time offices.

If the Loew Circuit offers its stock to patrons, through subscriptions, it will not be a new move by Loew. They did it in Boston, for the Orpheum in that city, and it turned out very satisfactorily from accounts. While patrons made no large purchases, those who held a share or so felt an interest in the theatre. This was evidenced one day, it is said, while Marcus Loew was in the back of the Orpheum. Among the standees were a couple of fellows. One said to an usher: "How long do we have to stand here before getting a seat? We've been standing now for an hour." At that two other men seated in the rear arose and offered the complaining couple their seats, which were accepted. Loew inquired and the polite young men informed him they were "stockholders." Besides virtually guaranteeing constant attendance, patron-stockholders are ever working "pluggers." Though holdings may be meagre, the interest is keen, and made keener most likely by dividends. The Loew people say they have not actually decided to offer stock to patrons but think well of the plan, and it is quite probable they will place it in execution.

Joe Laurie and Joe Green, who had the nerve to start for East some place in Massachusetts several weeks ago in a little "red bug" auto, arrived back in New York last week, claiming they didn't have to walk much of the way northward. They had one piece of good luck, and that was in selling the bug, after all the things that happened to it. Some man in Worcester saw it and thought it would be a good thing for his children. He offered $100 for the thing, which stood the boys $245 net, and they took him up without argument. The funny thing about the sale was that the bug actually started when the purchaser asked for a try-out ride. So many parts were missing the two Joes were leary about it being able to go a hundred yards. Coming into the town parts were lost along the way. They noticed a Ford hanging on to their rear and wondered why it didn't pass them, discovering that the egg in the Ford was staying back so that he could pick up the parts. After arriving in Worcester a crowd of boys gathered around the bug making comments. Their idea was that the thing must have been coasting downhill all the way, otherwise it never could have arrived. The bug when the Joes were in it measured about two feet four inches in height. They said they had the thing down to perfection, being able to tell how much it would stand for going up grade and knowing when one had to jump out and run up the hill alongside. They also said that when being towed for a spell, the towing rope fouled and bent the thing, but a couple of hefty kicks straightened it out.

A Times Square theatrical lawyer who does considerable bussing around in pursuit of his profession has a "past" which dates to the ballroom dance craze. It appears that several seasons ago things were very dull for him in law and he deserted for a spell, teaming with a girl and plunging into professional dancing. A photograph of the pair in position resembles a team from the sticks. The picture was secured in some manner and is handing agents a laugh in one of the buildings devoted in part to the booking of vaudeville acts.

There was a scene in the dining room of a theatrical club last week, when two actors who had recently gone to the mat with their fists in an argument were seated at the same table. The trouble this time was not between the two, however, one of whom was a guest in the club, but a club member who violently dislikes the guest. He sent word to the host he'd see to it the guest left the club instanter or else he would throw the man out. All argument to allow the man to finish his dinner were without avail. The guest forthwith departed. It was his second encounter in the club with the same objector. Club members who witnessed the affair seemed to side with the guest mostly because he was accompanied by a young boy and because of the chagrin occasioned his sponsor. There seems to be another angle, however, dating from a foreign jaunt.

The middle monicker of Thomas J. Gray has always been more or less of a mystery. To the profession he is known as Tommy, and actors let it go at that. As the columnist for Variety he takes the dignified Thomas J., under the heading of "Tommy's Tattles." It remained for Walter Kingsley to dig up a new one, however. In the Sunday advertisements for the Palace show this week the mention of Jane and Katherine Lee held sundry billing with the alleged full name of Gray. It was "Thomas Jerusalem Gray." Tommy neither denies nor affirms it.

Last week an artist came running to a Variety representative with the news his wife would soon leave a production and as a result they would again team up for next season. Following its publication, which gave the manager of the show the information, the wife was immediately offered a sufficient increase in salary to make it worth her while to remain with the show. This week the artist said he would hereafter take his time on all matters, claiming that good news in a hurry cost him his wife.

Opposite the Palace theatre building, on the curb abutting on the little triangular park in the square, is a parking space for cars. The space is daily in use by the agents of the Palace building, who come to business in the morning in their autos and leave them there all day. Several varieties of cars are on view. They may be seen from any window on the west front of the Palace building. The other day on the sixth floor of the Palace building one of the big men of the agency was in a front office and looked down at the cars. "All agents', eh?" he said. "Who does that cream-colored Packard limousine belong to? An agent I'll bet. And I have been looking around to buy a second-hand Ford."

NEW ACTS.

Helen DeWitt and Walter DeSoto in "Musical Fads and Fancies." Miss DeWitt was formerly violin soloist with Sousa's Band. Mr. DeSoto is a harpist.

Jack Anthony (Anthony and Rogers) and Louise Arnold in "When Greek Meets Greek."

Tommy Dooley ("Social Follies"), single turn by Tommy Gray.

Otto Shafter is entering vaudeville production, and is to put on acts formerly used on big time, his product being designed for small time usage.

Joseph Greenwall in "Over and Over Again," a three-people satire written and produced by Dan Kussel.

Bernard Meroff (formerly with Lulu Meroff) single turn with Helen Ervin at the piano.

IN AND OUT.

Dave Roth did not open at Keith's, Boston, owing, it was reported, to a death in his family.

Temporary Chicago Headquarters,
LEW CANTOR OFFICE,
1010 Consumers Bldg.

Music Men.

Maceo Pinkard and Perry Bradford, the music publishers and songwriters, left on a business trip for Chicago this week.

Ed Abeles, last with Remick & Co., has joined the Fred Fisher professional staff.

Ira Schuster, of the Feist professional forces, left on his vacation this week and will be gone a fortnight.

Archie Lloyd, the Feist New Orleans manager, and Fred Auger, similarly stationed for Feist in Boston, are in town preparatory to leaving on extended vacations.

Bob Le Page and Paul Ellwood, of the McKinley Co., professional staff, have swapped locations, the former coming on to New York and the latter replacing Le Page as Pittsburgh manager.

Ray Walker has joined the Berlin professional staff.

Jack Mills' "Cuban Moon" has been the subject of bidding by other publishers. Last week Mills received an offer of $30,000. The number has reached all the mechanical music without solicitation.

Shapiro-Bernstein will publish the music of the new "Midnight Frolic" (Ziegfeld). Ballard MacDonald and Harry Carroll are writing it. The same firm has the music of John Cort's "Jim Jam Jems," written by Jimmy Hanley, with the show's book by George Stoddard and Harry Cort.

Milt Hagen, former New York manager for Daniels & Wilson, is taking some special courses at the Stanford University, California, during his vacation. He expects to return East in the fall.

Dave Ringle has rejoined the professional staff of the McKinley Music Co.

Dissatisfied with their New York location, Daniels & Wilson, the San Francisco music publishers, have closed their office in the Exchange Bldg. and will reopen elsewhere in September. Charles N. Daniels, president of the firm, and Milton Hagen, its advertising manager, will arrive in New York about the first for the purpose of reopening their new location.

Joe Keden, formerly with A. J. Stasny & Co., is now connected with the professional department at Waterson, Berlin & Snyder.

Joe Keden, formerly with A. J. Stasny & Co., is now connected with the professional department at Waterson, Berlin & Snyder.

Lew Pollak has joined the Waterson-Berlin-Snyder staff.

Eddie Nelson and Harry Pease will write exclusively for Joe Morris.

MARRIAGES.

Lone C. Thompson, former picture operator at Heuck's, and Mrs. Nell Woodruff, vaudeville, were married in Covington, Ky., several days ago. Thompson is now in the garage business with Walter Heuck, formerly manager of Heuck's and People's theatres. Mrs. Thompson will retire from the stage.

Marguerite Vogel, a Parisian singer, was married July 26 to Henry Henneberger, Jr., a non-professional, at Oakland, Cal.

Hal Halperin, in Chicago July 26 to a non-professional. The bridegroom is on Variety's Chicago staff.

BIRTHS.

Mr. and Mrs. Chas. Bayha, at Barnesville, O., June 27, son (Jack Elliott Bayha).

Mr. and Mrs. E. A. Vinson, July 24, at Albany, N. Y., a daughter. The mother is professionally known as Hope Hamilton.

Mr. and Mrs. Johnny Dooley, at 6503 Winchester avenue, Atlantic City, daughter. It is their second child. The mother is known professionally as Yvette Rugel.

FORUM.

Editor Variety:—

New York, July 22.

I played Keeney's, Brooklyn, a few weeks ago with Eddy Weber. In the last issue of the Variety I noticed a criticism of Harrison and Weber due to the misuse of stage cards.

It isn't fair in cases of disappointments for the theatre to use cards belonging to one act for another as it confuses all around.

Ben Harrison.

The Fan Film Corporation announces as its new star Louise Du Pre.

IDEAL VAUDEVILLE?

Readers Asked to Submit Opinions.

What is an ideal vaudeville bill? Letters should be addressed to Ideal Bill Editor, 154 West 46th street.

Bills will be printed as nearly as possible in the order received. Programs should be selected with the following points in mind: Eight or nine big-time acts from acts now playing or having within a year played vaudeville, practical playing, in running order, reasonable financial limitations and variety.

Wednesday, Aug. 25, this contest acts of the various types receiving the most selections will be named the winners, and the prize program will be known as Variety's Ideal Vaudeville Bill.

By S. R. Samuels:

The Myakos
Rockwell and Fox
"For Pity's Sake"
Glenn and Jenkins
Bentley-Sawyer Revue
Intermission
Krantz and La Salle
Mosconi Family
Belle Baker
Four Readings

This is a remarkable vaudeville show, but goes overboard on cost.

By Sadie R. Samuels:

Dainty Marie
Phil Baker
"Dollars and Sense"
Lee Children
Rooney-Bent Revue
Intermission
Clark and Bergman
Mosconi Family
Rae Samuels
Four Readings

Acts laid out improperly. Lee Kids, a full-stage act, and Rooney-Bent Revue, another full-stager, shouldn't follow each other unless latter was first. Good selection of acts, however.

By Orris Lusher.

The Briants
Geo. Jessell
Val and Ernie Stanton
Allen Rogers
Bentley-Sawyer Review
Intermission
Avon Comedy Four
Benley-Sawyer Revue
Juliet
Geo. N. Brown Co.

Acts improperly laid out. George Jessel isn't a No. 2 turn, and the other acts would probably have to be shifted after the opening.

By Helen Stewart.

Fink's Mules
Meyers and Haniford
Maurice Downey and Co.
Joe Jackson
Intermission
Avon Comedy Four
Jack Wilson and Co.
Alice Lloyd
Walter C. Kelly
The Four Bards

Royal Gascoignes
Santos and Hayes
Bert Baker and Co.
Frisco
Reynolds Donegan
Intermission
Lydell and Macy
Trixie Friganza
Rooney and Bent Revue
Lew Dockstader and Co.

Both rather costly bills, the second more so than the first. Both improperly laid out. Bert Baker and Frisco are both full-stage acts and couldn't follow one another.

By H. Thomas Ford:

Farber Sisters
Lee Kids
Al and Fanny Steedman
Avon Comedy Four
Intermission
Al Jolson
Frisco
Harry Green and Co.
Fink's Mules

First half all wrong on lay out. Jolson isn't considered a vaudevillian. Plenty of variety, however.

By Nathaniel Richard Morris.

Rath Bros.
Ryan and Healy
Victor Moore
Bentley-Sawyer Revue
Intermission
Joe Cook
Rooney-Bent Revue
Sophie Tucker and Boys
Georgie Price

Highly expensive. Great sequence of acts and apparently in proper running order.

By Herman Steinberg.

Royal Gascoignes
Nelson and Cronin
Guiran and Marguerite
Joe Cook
Miss Juliet
Intermission
Val and Ernie Stanton
Rooney and Bent Revue
Geo. N. Brown Co.

Fine show properly arranged and within reasonable cost dimensions. With a slight rearrangement could play anywhere.

[illegible]

"MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE"

If You Don't Advertise in VARIETY Don't Advertise

ORPHEUM.

San Francisco, July 28.

The current week's bill abounds with singing and comedy, with Irene Franklin, holdover, who returned to the bill Saturday after several days' absence, remaining the outstanding feature of the show. Charles Maddock's "Rubeville," with Harry B. Watson and Reg. B. Merville featured, shared the top of the bill, and closing the show held everybody in with the harmony singing and the jazz playing. The Creole Fashion Plate was the second holdover offering of the program and also proved a solid hit displaying a different assortment of gowns and a new repertoire of numbers this week. A new Jap girl number scored.

Through Francis Yates and Gus Reed being on the bill there was a doubling of female impersonations, Yates essaying a dame in the two-act offering. As it is placed at the opening of the act it proved a surprise and the team cleaned up on the strength of their voices. They finished a bit after having pulled solid laughs all the way with bright talk.

Billy Ward and Co. in "Babies" was a solid comedy hit. Marion Murray and Jeane Elliott lending the comedian invaluable aid. Ward displayed good emotional qualities and with his comedy capabilities had no difficulty in impressing.

Jeanette Childs looks like a recruit from the small time, but her showing here indicates that she is a big time possibility. She has ability enough to remain in the bigger houses. She is an exponent of character songs, including the usual Italian and Yiddish characterizations, but as a novelty has a rube song. What she needs most is material and wardrobe.

Bert and Hazel Skatelle in a singing, dancing and skating novelty were well liked. Wyatt's Scotch Lads and Lassies were also on the bill.

Josephs.

PANTAGES.

San Francisco, July 28.

A fairly diversified show with Long Tack Sam and Co. as the headline. This act closed the show most successfully. The act surpasses any thing of a similar nature which has ever been seen here. The magnificent oriental hangings and the manner of presentation of the feats by the members of the company were most impressive.

Josie Hayward and Co. presented "The Heart of Annie Wood" in a most effective manner. Miss Hayward winning approval as an old timer in theatricals. There were plenty of laughs in the sketch. Vida Walker pleased as the amateur and William Hefferson scored as the manager.

Diana Bonner, breezed on the stage gorgeously gowned, displayed much class and an excellent voice. Miss Bonner opened with an operatic selection which scored. She resembles and assumes many of the mannerisms of Grace LaRue. The Three Melvin Brothers opened with a difficult hand to hand routine and scored.

Harry Van Fossen had the next to closing spot on the bill and scored the laughing hit of the show. The Arsclina Sisters, with a piano and straight singing turn, pleased early in the show.

Josephs.

LOEW'S CASINO.

San Francisco, July 28.

Big crowds clamored for admittance to the Casino when the Nelson and Chain Revue opened along with the Loew vaudeville resumed here Sunday after the house tried the higher priced productions for four weeks with "Frivolities" at $1.50 top.

The Casino appears to be one theatre here that can switch the policy and get business. The former prices of 50 cents for all seats except boxes and loges (which are 75 cents), is again in force and the gross for the three shows daily exceed that of "Frivolities" at the higher prices.

The Nelson and Chain Revue will remain the big feature in conjunction with vaudeville until the return of the Will King Show scheduled for Aug. 8.

The revue gathered together on short notice runs about an hour and contains 45 people. It consists of girl numbers and specialties presented in rapid style. The scenery for the one set employed is from the former Fanchon and Marco revue. Nelson and Chain offer their vaudeville specialty in four sections, most heartily received on each appearance. Aileen Miller starts the revue with a specially written prolog and later appears with a Frisco dance imitation, neatly done to good appreciation. The "Girl in the Basket," by crane, was an electrical novelty near the opening.

The principals leading numbers and doing specialties were Gertrude Phylis with "Old Fashioned Garden" and "Hackelty Coo," and the Ten Wright Girls in Egyptian and Spanish dancing. Clotilde and Victoria Gallerini, accordion and violin selections, Billie Turner and Dave Lerner, "Some Pretty Baby"; Jack Wise in "I'm Always Falling in Love with the Other Fellow's Girl," and an Italian character number. Victorine gave a good account of herself in classical and toe dancing.

The Princess Della Fattra was a special attraction of the freak sort, having been engaged through notoriety from an embezzlement charge which resulted in her marriage to the accuser and gained front page stories in local papers. The "Princess" posed and vamped in what was supposed to be a classical dance. She was escorted on the stage by Nelson and Chain in pompous style, surrounded by the girls for "atmosphere." While Della proved a box office attraction and a good vamp she is hopeless as a dancer and otherwise failed to display any stage talent. The "Princess" should be able to land a few weeks in this vicinity on the publicity.

The Military Revue, a sextet of girls of the regular Loew road show, offered their vaudeville singing and dancing routine as part of the revue, fitting in nicely. The girl leading scores individually with clever and speedy dancing. Altogether the Nelson-Chain revue has 24 girls which includes the 10 Wright girls and the Military Revue's half dozen.

The numbers on the glass runways and stage, produced by Nell Harding, were attractive and contained novelty. The costumes displayed in the numerous changes were of material comparing favorably with higher priced shows.

The Linkos opened the vaudeville, which preceded the revue. The wire in which they feature some good head work won them merited applause. Simms and Warfield (colored), followed with fair talk and singing, but got away good with clogging at which they are adepts.

Bob Cooke and Dot Oatman stopped the show. They were easily the class of the vaudeville with talk, songs and comedy numbers. Hugh Skelly and Emma Heit closed the vaudeville. Skelly's nut stuff and eccentric dance and Miss Heit's double voice singing landed the team solidly, although the talk end needs strengthening.

It's a big show, the revue and vaudeville running over two hours, and a lot of entertainment for the money.

Josephs.

LOEW'S HIP.

San Francisco, July 28.

The show here ran without a schedule on Sunday, the seven acts comprising the bill being switched about so as to even the number of shows given by each and still accommodate the continuous crowds.

Tyler and St. Clair, with xylophone playing, captured a hand. Harry Watkins, a talking contortionist, has a neat manner of presenting the usual twists and won appreciation.

"Fads and Frolics" is a neatly presented tabloid, having pretty settings and costumes. There is a corking juvenile and a clever girl and a quintet of choristers, the act being minus the usual comic. It really proved a straight singing turn and was liked as such. Sam and Goldie Harris in a trolley car talking skit pleased, scoring a number of laughs.

Mills and Smith, in rube character, have a very poor talking routine, but finished strong with a yodeling specialty. The straight and comedy acrobatic offering of Cunningham and Doreto did nicely. Theo. Merrill, working in a basket with a crane arrangement and electric effects, sang several numbers, scoring.

Josephs.

HUGO HERTZ ENGAGED.

San Francisco, July 28.

According to report this week, Hugo Hertz, formerly resident manager of the Orpheum, will shortly be married to a San Francisco girl (non-professional).

The name of the bride-to-be has not been announced.

Lee Parvin is spending a few weeks up the Coast.

THERE SHOULD BE A "BIMBO" IN EVERYBODY'S ACT— WE HAVE A "BIMBO" PUBLISHED BY IRVING BERLIN INC. COR. OF 48TH STREET & BROADWAY, OLD N. V. A. CLUB ROOMS. SEE ARTIST COPY ON PAGE 28.

"MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE"

BOSTONIANS IN FRISCO MAKING SOME MONEY

Sixth Week at Columbia Going on Tour, Playing Canada.

San Francisco, July 28.

The New Bostonians are now on their sixth and final week at the Columbia. The box office statements show that while John J. McArthur, the owner of the company, has not made a clean-up the engagement has been profitable.

"The Firefly" is being presented this week with Mabel Riegelman in the role of Nina. Miss Riegelman, according to present plans will not go on the road tour with the organization which goes to San Jose and Sacramento next week and then into the Ye Liberty, Oakland, for a week.

The company is routed north into Canada and expects to play in New York during January.

The cast includes Jefferson De Angelis, J. Humbird Duffey, Delmar Poppin, Edward Quinn, Lavinia Winn, Leslie Leigh and Marie Horgan.

On tour Eva Olivotti and Mildred Rogers will be added and Max Bendix will replace Paul Steindorff as conductor.

The repertoire on the road will be "The Firefly," "The Serenade," "Naughty Marietta," "Ruddigore," "The Mikado," "The Prince of Pilsen," "Iolanthe," "H. M. S. Pinafore" and "The Chocolate Soldier."

FRISCO MUSICIANS ASK 35%

Luncheon Attended by Committees. Managers Agree on 20%.

San Francisco, July 28.

A committee from the Musicians' Union invited a committee from the theatrical managers' association to a luncheon held at Tait's cafe last week.

The representatives of the musicians asked among other things a salary increase of 35 per cent. A theatrical managers' meeting followed and it is believed that while the full demands of the musicians will not be met, the question will be amicably adjusted on about a 20 per cent. salary increase and other minor concessions.

The matter will be finally settled at another meeting to be held by the managers this week.

LINES TO ORPHEUM.

San Francisco, July 28.

Since the elimination of ticket scalping by an effective campaign recently inaugurated by Charles Bray of the Orpheum, another box office has been installed in the lobby for advance sales and tickets held on reservation.

Under the new regime, with the choice seats now obtainable at the box offices, long lines congregated daily and made additional facilities necessary.

"POLLY AND PALS" NEW.

San Francisco, July 28.

"Polly and Her Pals" is the title of a new musical comedy now in preparation to be produced by George Gatts in the East.

The music and lyrics are by Hampton Durand and Harry Hume.

Elsa Ryan Jumping East.

San Francisco, July 28.

Elsa Ryan will conclude her Orpheum tour at Los Angeles next week and jump direct to New York to start rehearsals in "How Did You Get That Way," to be produced by Ray Goetz.

Sam Harris Due East.

San Francisco, July 28.

Sam Harris of Ackerman & Harris will leave for New York next week. Mr. Harris will visit the Loew theatres in the North en route.

Writer Joins Show.

San Francisco, July 28.

Thomas W. Baily of the "Chronicle" staff of dramatic writers, resigned last week to join Fanchon and Marco's new show.

Kennedy Seeking Freaks.

San Francisco, July 28.

Jack Kennedy leaves Aug. 4 via Quebec for Europe in quest of freaks for the A. C. Boucher shows.

FRISCO NOTES.

San Francisco, July 28.

Leonora Diehl and her Three Clever Kiddies have been signed by Bob Albright for the "Broadway Follies."

R. A. Mann, formerly lobby artist at the Orpheum in Kansas City, has succeeded Dan Sweeney at the Orpheum here.

Rehearsals started last week for Fanchon and Marco's new show "Alley Up." The new revue, written by Jean Havez, will open at the Curran August 15.

Povl Bjornskjold, a Danish dramatic tenor, has been engaged as soloist for the Sunday morning concerts at the California theatre.

Irene Franklin was compelled to leave the Orpheum bill after Tuesday's matinee, last week, on account of tonsil trouble. Yates and Reed filled in at the Tuesday night show.

Morosco's production of "Mama's Affair" is underlined at the Curran following the Fanchon and Marco show "Alley Up," which opens Aug. 15.

Jane Cowl has two agents ahead of "Smilin' Through." Frank Mathews is staying one week attending to details while Walter Duggan is paving the way three weeks ahead with publicity.

Recent earthquakes in Los Angeles spoiled all chances of Oliver Morosco getting a line on the premiere of "Seven Miles to Arden" at the Mason there. Business on the nights of the shakes fell way off.

Frank Mathews has been extended an offer to go to Los Angeles to handle the publicity for the Fred Niblo-Enid Bennett film concern.

Frank Whitbeck, former manager of Poli's, Scranton, is now located here in the compressed air business.

Jack Reddy, on the Pan time, was jumped from Spokane to San Francisco, losing five weeks.

Theo Brown, now in New York, is expected to spend several weeks here with relatives this fall.

Among the wires received by Nelson and Chain on their opening night was this one: "Hope you knock 'em dead," and signed National Casket Company.

Bobby Toft, formerly with Witmarks, has returned from Texas and is now with Sherman Clay & Co.'s professional office.

Muriel Valli arrived from Australia last week on the "Niagara," via Vancouver.

Eunice Gilman was specially engaged for a part in "A Tailor Made Man," the current Alcazar attraction.

Whittaker Ray, manager of the Chestnut Street theatre in Philadelphia for the Shuberts, is here on a vacation with his wife.

"As You Were" is being booked for a Coast tour this fall.

Owing to reconstruction work the Grand, Great Falls, Mont., is refusing contracts for legitimate shows until late in the fall.

Blake & Amber have organized a tab musical comedy show with Al Stevens and Eddie Gilbert featured. It opened at Vallejo last week. Other activities of the B. & A. offices was the installation of a musical show at Joyland Park, Sacramento. The park company has Jimmie Rose, James Dooley, Madaline Rowe, Frankie Darling, Frank O'Rourke, Agnes Snyder and a chorus of eight girls.

JANE COWL DRAWING BIG

$10,000 in Denver for Four Days—$3 Scale on One-Nighters.

San Francisco, July 28.

After playing to $10,000 in four nights at the Broadway, Denver, Jane Cowl in "Smilin' Through" got $4,150 at Colorado Springs and $2,800 in one night at Idaho Falls.

At Denver and Idaho Falls a $3 scale was played. At Colorado Springs the tariff was $3.50.

Miss Cowl is due at the Curran here for two weeks starting Aug. 2. A $3 scale is announced. It will be Miss Cowl's first visit here as a star.

"PRINCESS" WANTS DIVORCE.

San Francisco, July 28.

"Princess" Della Fattra, who secured a week at the Casino Theatre following the publicity received when forced to return here from New York to face an embezzlement charge made by Erich Buehle (which was dismissed when she married her accuser), announces she will leave for New York next week in quest of theatrical engagements.

The "Princess" says she will start divorce proceedings against her husband of two weeks.

STOCK FOR BUTTE.

San Francisco, July 28.

A. A. Scheuerman is in town organizing a dramatic company for a stock engagement for Butte which will open Sept. 5.

R. E. Tiene and Craig Ward will alternate in the leading roles. Others engaged are Ruth Saville, Mildred Fitzgerald, Al Hallett, Maurice Penfold, Edna Riese, Clair St. Clair, Ed Russell and Mr. and Mrs. Ancyn McNulty.

UNFORTUNATE CHORISTERS.

San Francisco, July 28.

The New Bostonians has two members of the company on the sick list and on salary.

Madeline Bailey, one of the chorus girls, broke her leg on the stage during the first week of the Columbia engagement, and Beaulon O'Quinn, another chorister, had a similar accident last week.

THALL BATS FOR NASH

Chicago, July 28.

Sam Thall is "sitting in" as business manager of the Western Vaudeville Managers' Association during the vacation absence of John J. Nash, who has gone to the New England coast for three weeks. Thall is one of the veterans in local theatrical fields, and as popular an individual as Chicago contains.

Wanda Lyon at Marigold.

Chicago, July 28.

Wanda Lyon heads a new revue at Marigold Gardens, together with a fashion show operated on the type of the enterprises in which manufacturers and dealers guarantee a certain percentage of the attendance.

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SAN FRANCISCO

SCENERY BY EDWIN H. FLAGG STUDIOS

MAJESTIC, CHICAGO.

Chicago, July 28.

It was a rough day on comedy. The foregathering of the multitude was not conducive to indecorous levity, meaning that the mob inhaled the laughs. Nor was the applause Monday afternoon at any time ear-splitting, though at times it was heart-rending.

"Bits and Pieces," unknown here despite its reported sensational hit in New York with Joseph Santley and Ivy Sawyer as the principals, headlined. It did not create a profound impression, and far from sending the audience into raptures as a production miracle and staging masterpiece, it only acted as a pleasant vehicle for Jack Patton and Loretta Marks and the several neat girls who had their slender chances at brief episodes. Patton is a handsome young juvenile with flashing teeth and easy graces that took him through the numerous costumes and characters he wore. His voice was light, but up to vaudeville par. Miss Marks is, goodly sized, more of the prima than soubret type, with a melodious voice and striking personality. In "Scandal" and in "East Is West" she was at her best, and in the finale ("Some Pretty Day") with the lavish costuming, she and Patton rose to excellent work that drew the biggest hand of the performance. This turn suffered with the rest from lukewarm enthusiasm at moments, but closed mightily.

When Toney and Norman failed to get howls and salvos, that proved what had seemed evident for a couple of hours that the fault was in front rather than on the stage. Not that this team died, but it took wiggly Jim some time to get a rise, and after that it breezed along, surviving, but subnormal as against the riot that the pair is accustomed and entitled to. This offering went to its regulation encores, nevertheless. So did Sig. Friscoe, the xylophonist, who worked it up pretty strong with two plants in front and heavy leaning on "requests." Friscoe's personality makes this style of work far less painful than usual. He is to be thanked, too, for not affecting a foreign accent.

Elly, the juvenile girl juggler, opened with snap. Merlin, the card sharp, playing a sort of low comedy version of Nate Leipsic's veteran vehicle, produced a very telling youth as a supposedly volunteer assistant, and his speed and wit kept it alive and at times humming, which was big in view of the psychological coma of the house. Dewey and Rogers fared fairly well, evidently pleasing thoroughly, but bucking constantly against the crust of that hard-boiled bunch. The turn showed class and got several woof laughs, but nothing like what a merry houseful would give; it took three curtains and an after-curtain, however.

Stanley and Birnes, in harmony dancing and a song, got it rolling to quite a hand at the end. Woolsey and Ardsley, operating swiftly through the man's comedy except when the girl held too long in mid-act with a number, suffered also, but ran with the rest of the bill in this, their "going" being no fair estimate of their worth or work. Lucas and Inez closed to apathy and walk-outs, despite the girl's lovely form and the art poses.

Lait.

PALACE, CHICAGO.

Chicago, July 28.

This happy little house is blessed with the two greatest gifts under the dome of theatrical heaven—good shows and good audiences. Everything looks great in the cozy Palace, and everything goes great. Everything went unusually well Monday night, and kept on going—until 11.15.

Jack Osterman apparently was the "draw," though Florence Tempest was the headliner. If a reception signifies anything, Osterman was the headliner and the rest of the show "added features." It is difficult to analyze exactly what power this youngster has over Chicago audiences. There is much talk about his father, J. J. Rosenthal, "making" him. In a measure that is true. But no man could build up any act as Osterman has done here except the man who acts it. J. J. is only one theatre manager. He cannot swing and deliver housefuls of people time after time. And this is not the home town of the Rosenthals, as many believe; they have lived here scarcely a year. Osterman, however, makes entrances that sound like Harry Lauder, and is dragged back and back again for encores and speeches. Why? The kid "has it"—at least as far as Chicago is concerned.

He showed some new matter in his routine, but it did not vary from his familiar act. He sang a song about Chicago and a new musical show he was doing. When he mentioned his mother someone in the balcony called, "Where is she?" and he pointed her out, whereupon the spot was thrown on her and the beauteous Kathryn Osterman took a gracious bow, all flushed with pride and happiness. This may be going beyond the footlights a trifle, but it isn't going beyond the front door any, for it got plenty of applause, and it was not humanly possible that even half the people in the seats knew Jack Osterman's family.

Pistel and Johnson went over for a bang in their minstrel comedy and song, very favorably taken all the way. "Once Upon a Time," the Moore-Megley production, with Jack Princeton, scored on class, wit and beauty. Miss Tempest worked neatly, but leaned heavily on her support, two of the surest dancers and one of the greatest pianists in all vaudeville. Alton and Allen, with flying legs, ran riot, and George Harris at the keys stopped the show. Miss Tempest sang a grandma novelty song to open and closed handily with a Jap jazz. She looked delicious. Misses Dennis (2), very sister-looking and demure, got the house all out of breath applauding mammy croons and "Kiss Me," and a light one, "Scandals."

The Yip Yap Yankers, now flashing a real girl (or the best female camouflage the war developed) hit as they had never hit before. Their antics and acrobatics, their youthful camp pranks, seemed to get into the spirit of the audience. This is no wartime act—it can play a hundred years. Piantadosi and Walton had a wonderful time with that intimate audience, putting it in their pockets without a struggle. Walton's pipes sounded like an organ in the cozy confines, and his song methods stood emphasized in the chummy proportions. Piantadosi was all but cheered when his old hits rolled off under his fingers, one by one. Orville Stamm showed an unusual closing act, the powerful former physical director of the navy being versatile and talented as well as herculean. He sang a song to begin, in a strangely mild voice, then showed what a great building he had, and later played the violin with the dog hangin' off his bow arm.

Lait.

HIPPODROME, CHICAGO.

Chicago, July 28.

A pleasing bill here this week, beginning with the Aerial Patts, who offer an attractive aerial act, well dressed and well delivered. Florence Rayfield drew the No. 2 spot and accredited herself nobly. Miss Rayfield is very young and dainty, has a little voice, but handles it powerfully and sells her material in a sure-fire manner.

O. K. Legal, a comedy juggler with a drayload of props, was next and waded through his act in almost total silence. There were a few scattered laughs on the comedy props and an occasional hand on a juggling trick, but the act is too completely jumbled and meaningless to get anywhere in particular. Kennedy and Francis went well with their blackface offering, using the jail drop for an opening and closing with the fight and chicken bit used by La France and Kennedy.

The Lorimer Girls, with Cliff Adams at the piano, closed the show. These girls have an act considerably above the usual small time sister team. It is exceptionally well dressed and equally as well staged. The girls, one a blonde and the other a brunette, look great, are good singers and dance as well as most of them. Mr. Adams plays two piano solos for changes, the last one of which should be made shorter; it takes up more time than the girls require for a change and becomes a bit of a strain on the interest. The act was very well liked.

M'VICKERS, CHICAGO.

Chicago, July 28.

To Chody, Dot and Midgie go the honors of this show, both for class and applause. These young people have constructed an act that ranks well with any of them. They have appearance, youthfulness and plenty of personality, and their songs are written into the act logically and put over in good style.

Les Aradas, comedy hand balancers, open the show and got over in good style. Murray Leslie breezed through a song that flopped. Leslie hasn't much of a voice, but he tells stories even worse.

Leonard and Haley did decidedly well. Their classy act is very improved to the big time standard with the elimination of the old man and old lady bit with which they formerly opened. With the new routine they stand firm and hit hard. The Andrieff Trio, Russian dancers, two men and a woman, copped an armful of applause. They opened with a comedy drill that got laughs and prepared the way for the heavy dancing with which they complete their act. Octavo was a hit. She opens singing a song off stage in a man's voice, switching, after her appearance, to a soprano. Octavo sings equally well in both low and high voice and garners applause easily and freely.

Ted McLean and company, a two-people sketch, held well, picked up a few laughs and got a fair amount of applause. "Telephone Tangle" closed the show. The act has a good foundation to build on, but it has been made entirely too much of a tangle and drags too long. It got laughs during the action, but lost its punch in the maze of telephonic difficulties.

McKAY DIXON'S MANAGER.

Minister - Author - Proprietor Has New Lincoln Play.

Chicago, July 28.

Frederick McKay, former manager of Blanche Ring, and other musical comedy lights, is here as the general manager of "A Man of the People," the Lincoln play at the Princess. It is programed as presented by the Civic Theatre, Inc., but Rev. Thomas Dixon, the author, is credited with the ownership of the play. It is based on his novel, "The Southerner," published in 1913.

It is said that a souvenir edition of a pamphlet on Lincoln is being prepared by Dixon, dedicated to William Harris, producer of the Lincoln play in New York, and that Dixon's venture has no earmarks of unfriendly rivalry with Harris'. Dixon was born in the South, the son of a slave-holder. He wrote "The Clansman," a sensationally successful novel, which was the basis of "The Birth of a Nation."

ROMOLA GETS $30,000.

Chicago, July 28.

Romola Remus, who until recently was one of the vaudeville sister team of Irma and Romola, received $10,000 and her mother received $50,000 in lump settlement when her father, George Remus, a prominent criminal court lawyer of Chicago, was divorced and immediately married a wealthy Evanston widow with whose name his had been associated in the public prints.

Remus has left Chicago and will henceforth live in Washington.

CHICAGO NOTES

Chicago, July 28.

John Schomberg, for years manager of the Columbia, Davenport, will open the season in charge of the Palace, Moline; Harry Chappelle, long manager at Madison, Wis., since which he worked for the government in war activities, succeeds him in Davenport.

Mrs. Ethel Johnson, of the Bon Ton Musical Comedy Company of Detroit, was granted a divorce from R. L. Johnson, of the Avenue Stock there, she says in a letter.

Van Plancke, a local minstrel man, is visiting here after two and a half years in Australia, where he worked in pictures for "Snowy" Baker.

Kate Arkin, secretary to Harry W. Spingold, announces her betrothal to Samuel Tonkin, non-professional, of Portland, Ore.

"The Rising Generation" act was fined for alleged violation of the child labor laws while at the Pantheon.

Nat Nazarro, Jr., will close his present act this week at Grand Rapids and start rehearsals on a new vehicle to open late in August, with 15 people, including a band and four girls.

Marion and Randall, dancing partners, were married at a public ceremony in Green Mill Gardens, where they were working. Patricia was bridesmaid and her brother Tom best man. The wedding march was jazzed up.

Lee and Cranston have gone to California on a vacation before taking their new act east in August.

COLOSIMO LEFT $82,000

Cabaret Owner's Will Ignores Both Wives

Chicago, July 28.

"Big Jim" Colosimo, the cabaret proprietor who was murdered in his cafe, responsibility for which has never been fixed, left $82,000 by the will probated this week. Neither the wife he divorced nor Dale Winter Colosimo, the star of his show whom he married just before his death, is named, the estate going to his aged parents and to some relatives in Italy.

Colosimo's second widow waived all claims and even turned in the jewelry he gave her to swell the estate, and is now working on a salary in the cafe.

SENSATIONAL GOLF.

Tisdale and Griffiths Do 40 Holes in 14.

Chicago, July 28.

Bill Tisdale, manager of the Majestic, and Cal Griffiths, representative of the Orpheum Circuit, played 14 holes of golf for the local theatrical championship, with a side bet of a dime a hole. Tisdale took down $1.40.

Tisdale says Griffith made the 14 in 351, which Griffith stoutly denies, stating he made the third hole in 11 and the 13th in 19.

Griffiths admits defeat, but has challenged Tisdale to an auto race in return.

Johnny Hyde, who assists J. H. Lubin on the books at the Loew office, has returned from a vacation.

PALACE SHUTS AUG. 1.

Chicago Orpheum Stand Dark for Needed Repairs.

Chicago, July 28.

The Palace closes Sunday, Aug. 1, for two and possibly three weeks. While the house is dark repairs and improvements will be made. A new stage will be built, new curtains hung, and new draperies will be installed.

This will be the first time the Palace has been dark since its erection. During previous seasons the house has been used to accommodate musical shows during the dog days.

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MUSICIANS THREATEN 'ACTS

(Continued from page 1.)

will have to meet for the musicians for the next nine months.

The Federation has informed the managers of the Allied Amusement Association that unless they make peace with the union by Aug. 1 all houses failing to do so will be penalized by the union and that they will be forced to pay the men for the three months that they were out when the final day of reckoning comes.

Tom Beatty, manager of the Linden, a picture house, and also manager of Englewood, playing American Wheel burlesque attractions, has made peace with the union, resigning from the Allied Amusement Association. He was a member of both managerial bodies. When he was informed that he would be unable to play his burlesque attractions unless he agreed to the demands for the Linden he decided that that was the best step to take.

The Six Brown Brothers, who have been appearing at the Marigold Gardens here, have since been appearing at the Pantheon, getting $1,000 weekly. This was with the sanction of the union. The house manager has offered an increase in salary to the act of $2,000, and he has informed the union that if they will let him play the date he will donate 50 per cent. of the salary to the union war fund.

Reports accumulating in New York this week, coming on the heels of the strike of the musicians in the Chicago film theatres seemed to say in concrete form that picture house managements throughout the country are preparing to combat the demands of musical unions wherever presented and deemed to be extraordinary.

Below are two wires from Denver and Atlanta that apparently cover the local situations.

It has been reported cities have requested theatrical managements headquartering in New York and playing legit or vaudeville to co-operate with the picture house movement against the musicians. In the matter of the requests it is reported the legit or vaudeville people returned answer they had entered into contractual relations with the musicians.

Denver, July 28.

Theatres will be without music Aug. 1, according to present indications, if the Theatre Managers' Association of Denver does not by that time grant the present demand for $63 a week for ordinary musicians working five hours a day in picture and vaudeville houses, and $90 a week for leaders. It is understood the managers have tacitly offered an increase of $4 a week and should this be refused, a strike will probably be in order.

The present scale in Denver for film house musicians is $36.50 for five hours' work; for vaudeville musicians, $42 for five hours, $45 for five and one-half hours, and $50 for six hours. The demands would mean $63 for five hours' work for side men and $90 for leaders.

This is the second advance sought this year, according to John Kessler, secretary of the Musicians' Association. In November when $40 was asked for, a compromise was effected raising the scale from $33 to $36.50 and a corresponding increase was given to the vaudeville musicians. Local musicians claim that Denver's scale is the lowest of any in any city of similar size and that the demands must be granted to meet the present cost of living .

Dance music has already been advanced here. The present scale of $5 for week nights and $6 for Saturdays has been changed to $6 for every night.

Local managers are unanimous in their assertions that they cannot pay the increase and have announced their intentions of running the theatres without music as is done, they say, in Omaha, Chicago and Portland, in certain instances. The matter has been laid before the Colorado State Industrial Commission.

It is reported that all Denver stage hands have sent demands by mail to the managers demanding a general increase in wages. The demands have not been made public. Motion picture operators, who are members of the stage hands' union, are not seeking an increase now, it is understood, having been granted a general raise quite recently.

Cleveland, July 28.

Demands for wage increases, ranging from 56 to 93 per cent., have been made on managers of picture houses here by Local 160 of the Theatrical Stage Employes' and Moving Picture Operators' International Union.

Under the present agreement, made two years ago, operators receive 60 cents an hour, and, according to Harland Holmden, business agent of the local union, operators now make from $22.60 to $44 a week.

The union's demands divide the theatres into three classes. Houses whose maximum admission is 15 cents or under are placed in Class A; those whose admission ranges from 15 to 25 cents come in Class B, and those with an admission charge of 25 cents and over come in Class C.

For operators in Class A houses the union asks $1.25 an hour; Class B, $1.40 an hour, and Class C, $1.55 an hour. Double time is asked for Sundays, holidays, and overtime.

The picture houses here are all unionized, and the demands will affect about 190 operators.

Cincinnati, July 28.

Unless demands made by union musicians for a wage increase, effective at the beginning of the next theatrical season, are granted, there will likely be a shortage of orchestra members in Cincinnati. A letter sent to theatre managers by the local musicians' protective association, in answer to a request from a managers' committee that the musicians reconsider their demands for a wage increase of $12.50 a week makes this prediction.

According to William H. Saatkamp, secretary of the union, the average wage paid musicians in first-class Cincinnati theatres is $30 a week, and many of the men have been offered positions in other cities which would pay them in many cases twice as much.

Atlanta, July 28.

Local picture managements are agreed the demands made by musicians can not be acceded to.

The managers say the conditions demanded by the musicians, other than the scale make their acceptance prohibitive.

Local managements have advised the musicians' union locals their demands can not be granted. Some of the houses are said to have given its orchestras two weeks' notice immediately as called for in the contract.

Some effort may be made by the unions to order strike in non-strictly picture theatres but this is not expected to extend very far.

One of the conditions sent out by the musicians was that the playing time and wages must be based upon the price of admission charged by the theatre.

METHODISTS RENEW WAR.

(Continued from page 1.)

served as a lieutenant in the Red Cross during the war, declares that most dances, when objectionable, can be traced to an attempt by stage dancers to set an example which is followed off the stage to extremes. The jerky music of modern production is also to be blamed.

"To improve public dancing it is necessary to improve the rhythm of modern music and also to have proper supervision," added Dr. Smythe.

"Dancing is older than Christianity, and will live as long as there is music. Churches should help us to raise the standard of dancing, rather than hinder our efforts at improvement by needlessly opposing all dancing," he stated.

Aug. 23 the National Association, Masters of Dancing, will hold its annual convention at the Hotel Astor. An appeal will then be made to composers and publishers of music, the phonograph-record and music-roll makers to co-operate in an effort to remove the jerkiness from dance-time.

"This needed reform may then raise dancing in the eyes of church members," Mr. Smythe stated.

Resolutions adopted by the dancing masters and by the National Association of Music Merchants, requesting lifting of the ban on dancing, also memorials from the theatrical managers and the Actors' Equity Association about the ban on the theatre were all inspired by Mr. Smythe. National limelight has thus been turned on the "blue law" which forbids Methodists to dance, play cards or go to a theatre.

It is stated that picture producers are already joining in the campaign to elevate dancing to a level in accordance with the Methodists' approval, by supervising carefully their ball room scenes and musical comedies; vaudeville and burlesque dancers are expected to do likewise by the churchmen backing the move.

A romance attaches to Mr. Smythe's efforts in behalf of legalizing the stage for Methodists. Son of a Methodist Episcopal clergyman, the Rev. Dr. J. Henry Smythe of Philadelphia, the publisher was engaged at one time to marry a prominent society girl of New York city. Upon the young woman's refusal to join the Methodist Church, the engagement was broken. Mr. Smythe denied this was due entirely to the difference in opinion regarding religious creed, but stated that he believed the ban, which was influential in the case of his former fiance, is keeping many persons with a liberal view out of the church.

FAMOUS PLAYERS DOWN.

(Continued from page 1.)

uncertain. It was not clear where the underwriters stood on the sale of the new treasury stock. Holders were disinclined to subscribe at 25 for a stock quoted at 23, while the underwriters would serve their own ends by depressing the stock which it is proposed to take up "at the market" if a surplus remains in their hands.

Uptown there was a report that the underwriters were against the new issue and sought to depress the stock by inviting low prices. Nobody paid any attention to such a story.

In any event the whole market was ripe for a bear raid on almost any stock. In the case of Loew, however, it has been reported that a group of inside holders associated with the company are holders of 65 per cent. of the stock, and it would seem that short sellers, if they have ventured into an operation to force a decline would stand a first-rate chance of running into a corner.

In any event the feeling of nervousness over the situation in Loew appeared to communicate itself to the other stocks of the class, and prices retreated uninterrupted.

Even Goldwyn, which has withstood pretty much all fluctuations was quoted one day down to 13, recovering at the close to better than 16, against a steady level of better than 17 for months.

Interpreters of the tape found all sorts of reasons for the drop in prices throughout the market. Friday the mixup in Poland was made the grounds of a relapse, but over Sunday this was cleared away and still there was no reaction upward. Apparently nobody knew where the market was headed. The talk among professionals was unanimously gloomy, and as such matters work in a market influenced by crowd psychology the same sentiment spread to outside traders, as distinguished from the "professionals" and "certain interests."

During the week Famous Players lost four points, from 77 a week ago Thursday to 73 Tuesday; or, counting from high to low, six points, from 77 to 71. Loew lost two points, from 24 to 22.

STOCK EXCHANGE.

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L.	600	77	76½	76½	—½
Loew, Inc.	2100	24	23¾	23¾	—¾
Friday—					
Fam. Play-L.	1200	[illegible]	[illegible]	[illegible]	[illegible]
Loew, Inc.	3300	24	23½	23½	—½
Saturday—					
Fam. Play-L.	2000	75½	73½	74½	—2½
Loew, Inc.	4300	23½	22	23½	—¾
Monday—					
Fam. Play-L.	..	74½	72	72½	—1½
Loew, Inc.	..	23¾	22	22	—¼
Tuesday—					
Fam. Play-L.	1200	74	71	73	+½
Loew, Inc.	3000	22½	22	22	
Wednesday—					
Fam. Play-L.	200	71½	71	71	—2
Loew, Inc.	1000	22½	22	22	

The summary of the week ended last Saturday showed Famous Players-Lasky, sales, 6000 shares, high, 77, low 73½, last 74½, net change on the week, loss of 4½ points.

Loew, Inc. 10,000; high, 24½, low, 22, last 23½, loss of 2½ points.

THE CURB.

Thursday—	Sales	High	Low	Last	Chg.
D. W. Griffith.	100	15	15	15	—
Goldwyn	..	..	..	..	..
Orpheum	..	..	..	..	..
Triangle	..	..	..	..	..
World	..	..	..	..	..
Unit. Pic. Pro.	700	1¼	1¼	1¼	..
Friday—					
D. W. Griffith.	100	15	15	15	—
Goldwyn	..	..	..	..	..
Orpheum	..	..	..	..	..
Triangle	..	..	..	..	..
World	..	..	..	..	..
Unit. Pic. Pro.	1200	1½	1	1½	—⅛
Saturday—					
D. W. Griffith.	100	15	15	15	—
Goldwyn	..	..	..	..	..
Orpheum	..	..	..	..	..
Triangle	..	..	..	..	..
World	..	..	..	..	..
Unit. Pic. Pro.	600	1½	1½	1½	—⅛
Monday—					
D. W. Griffith.	..	..	..	..	..
Goldwyn	1700	16½	15½	16	—1½
Orpheum	..	..	..	..	..
Triangle	..	..	..	..	..
World	..	..	..	..	..
Unit. Pic. Pro.	600	1½	1½	1½	..
Tuesday—					
D. W. Griffith.	..	15	14	15	..
Goldwyn	..	..	..	..	..
Orpheum	..	..	..	..	..
Triangle	..	..	..	..	..
World	..	..	..	..	..
Unit. Pic. Pro.	100	1½	1½	1½	—⅛
Wednesday—					
D. W. Griffith.	..	..	—	..	..
Goldwyn	..	..	..	..	..
Orpheum	..	..	..	..	..
Triangle	..	..	..	..	..
World	..	..	..	..	..
Unit. Pic. Pro.	..	..	..	..	..

AMERICAN CIRCUIT ACQUIRES READING-TRENTON SPLIT WEEK

Met Violent Opposition From Church People in Reading, Overcome by Showing Attractions to Authorities—Objected to "Turkey" Shows. Wheel More Compact.

It was announced by officials of the American Burlesque Circuit this week that Reading, Pa., will become a spoke of the wheel, splitting with Trenton, N. J., this season. It makes for a more compact cycle in and about Pennsylvania, and also signifies the dissipation of some of the disrepute that the present heads of the American had to contend with.

For years Reading has steadfastly refused to allow burlesque an entrance into that city. It was only after members of the Reading Chamber of Commerce and officials of the city government had witnessed attractions of the American Wheel at adjacent towns that the ban was removed. The acquisition of Reading represents the voluntary capitulation of the church element and numerous others who had formed decided aversions to burlesque after witnessing shows of the "turkey" variety that toured through the State.

BURLESQUE CIRCUITS CUT BILLPOSTING

More Money for Advertising. Experimental Move.

Beginning next season the Columbia and American Burlesque Circuits will eliminate bill posting and lithographing in Newark, Detroit and Buffalo.

The money formerly appropriated for this purpose will be spent with the newspapers and in other advertising stunts.

This move is in the nature of an experiment. If successful in the three cities mentioned, it may be adopted over both circuits.

Officials say that in view of the high cost of materials and labor in connection with the posting of bills they have long felt some other form of publicity would get better results and prove an economy in the long run.

MANAGERIAL NOTICES.

Frank Pierce will manage the Academy, Buffalo, the American Wheel house recently acquired by I. H. Herk.

Other managerial switches will be Billy Hexter to the Cadillac, Detroit, and Phil Isaacs to the Academy, Cleveland.

BEN PIERCE AT BUFFALO.

Buffalo, July 28.

Ben Pierce will handle the destinies of the new Academy for the coming season. Phil Isaac, who put the house on the local map, will be here for the opening and will remain for a short time, but is being called away to handle affairs at other points on the wheel.

LONDON NOTES.

London, July 14.

At that haunt of West End "night birds," Rector's Night Club, Babe Fuller's American Five are going strong and are exceedingly popular with performers, American and otherwise, visiting the country.

London, July 14.

After a brief run the Dooley brothers left "Jig Saw" at the Hippodrome. Ben Welch is also leaving. Laddie Cliff remains the big noise in this gorgeous show.

London, July 14.

Monte Wolf and Irene Magley are rehearsing a new double act.

BURLESQUE ENGAGEMENTS.

For Mollie Williams show:—Cy Plunkett, Teddy McNamara, Evelyn Ramsay Frank Fanning, Billie Levinson, Don Trent, Billy Purcella, Louise Worthington; with A. R. Ditmas, manager; Harry Williams, agent; Chas. Wasser, musical director; Fred Glasser, carpenter; Arthur White, property man; William Yates, electrician.

Dick Bauer will manage Al Reeves show this coming season.

Hattie Beall, Lillian Held and Gus Flagg, Union Square stock.

Emma Kohler, "Victory Belles."

Jim McCauley for the Folly, Baltimore, stock.

Charles Waldron's "Bostonians" includes Frank Finney, Nettie Nelson, Glenn and Richards, F. O. Somers, Phill Ott, Blanche Parquette, Francis, Ross and Du Ross. Frank Pierce will manage the show.

"Liberty Girls": Jack Conway, Betty Douglas, Mary M. Donie, George Burnet, Runway 4. Alec Gorman, manager.

Frank X. Silk will be featured in "Tattle-Tales," last year known as "Girls, Girls, Girls." Supporting principals are Ida Emerson, Charles McNally, Edith Boye, Betty Palmer and Harry Hills. Jim Kenney will manage.

Belle White (of vaudeville) has been engaged as soubret with the "Hurley Burleys."

Percy Standing is playing the lead in the Cairo Film Co. first production, "The Island of Wisdom." It is an original story, written by Anthony Keith, who is said to have had much experience both here and in America.

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SEASON OPENS AUGUST 30th

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VOL. LIX. No. 10

Phil Golden (Pasquale and Golden) has joined the Tierney 5.

Billy Norton has resigned as manager of the Casino. He will be back with "The Little Whopper" on tour.

Bill Quaid, manager of Proctor's Fifth Avenue, is vacationing. Jim Travers is running the house during his absence.

George Sofransky and **Sydney Clare**, the Loew agents, are both away vacationing. Ruth Lader is running the office during their absence.

Billy Delaney left New York for a two weeks' vacation Monday. Chester Blackwell will handle his books in the Keith office during his absence.

C. Wesley Johnson and his "entertainers," consisting of five musicians, are going in vaudeville, having been booked through the Lew Cantor office. The musicians have been playing at Villipigue's, Sheepshead Bay, Long Island.

Edith L. Donin, who previous to joining the Nathan Vidaver law staff, was a member of the vaudeville team of Donin and Hicks, has decided to return to the stage. She opened this week with the Hotel Adelphi Revue, Philadelphia, in the prima donna role of the revue.

According to one of the team of Clayton and White, who dissolved partnership last week, the split happened as the result of an amicable agreement. Clayton is going into a commercial side line with his father and will continue in vaudeville as a single turn. White intends to enter the producing field.

M. Oliver, who gives her address as 242 West 24th street, New York, says she found a manuscript entitled "All for the Girls" and is holding it for a claimant. The title page describes the piece as "A story with music. Book by A. Douglass Leavitt, adapted from the farce of Augustin McHugh. Lyrics by Edward Paulton. Music by Manuel Klein."

Gene Quigley has gone ahead of "The Storm" and "The Wonderful Thing," the Broadhurst attractions which open in Chicago the latter part of August, after playing several dates on the way out. Quigley will handle both ends of "The Storm" in Chicago, the attraction playing the Olympic there, a K. & E. house. "The Wonderful Thing" will berth in the Princess.

Sam Fallow, the Putnam Building agent, accepted a cash settlement of an accident suit he filed two months ago against the Preston Taxicab Co. Fallow was alighting from a Broadway car at 43d street when he was struck by the cab, which was proceeding in a southerly direction. The driver disregarded the traffic ordinance which requires vehicles to come to a full stop in the rear of a car discharging passengers.

Walter C. Kelly recently appeared at a hearing in Atlantic City protesting against an early closing order. The meeting held many suffragettes who accorded Mr. Kelly ("The Virginia Judge") scant sympathy. During the meeting a woman apparently suffering from liquor invaded the hall and shouted that she was dead against any kind of prohibition, adding—"I have just been thrown out of one saloon."

The two Beattie children, who appeared in vaudeville with their father, Robert Beattie, and who were "lost" last week, were found with their mother in Hoboken, who went there to visit her mother, after closing her home in Leonia, N. J. It was stated early this week the children were not returned to the father and that the mother intended keeping possession of them. It is understood, however, that the father intends returning to vaudeville with the children and that he will attempt to obtain custody through habeas corpus proceedings.

WHERE WALL ST. COMES IN

As events develop from day to day, the picture industry is becoming alarmed over Wall Street creeping into the trade. Probably this week's murderous break in the film stocks, both on the Curb and on the Stock Exchange, has added to showmen's uneasiness. Why shouldn't they be uneasy, when Famous Players-Lasky Corporation, paying 8 per cent. in dividends drops to 71 last Wednesday, and Loew falling to the brand-new level of 22, against the underwriters' subscription price of 25, while it is paying 50 cents quarterly or 8 per cent. a year.

The men inside these concerns know they have a staple business, and their shares are intrinsically worth par. For example, Loew has valuable theatres, whose values are not subjected to fluctuations. Loew in addition has a well established clientele for all his houses.

A sudden break in business, anticipated by many men, would hit such a low-priced amusement the last of all.

But stock exchange prices are not usually based on actual values but rather upon public sentiment. Unquestionably the strike of the laboratory workers, which could not, even if the producers surrendered and paid the advance scale demanded by the men, have any effect upon manufacturers' profits.

Nevertheless the shorts in the market, who are presumably the banks interested in the film interests, have used this circumstance as an argument for lower prices. Many a bear campaign has been based on less important news. Prices are breaking elsewhere in the Exchange list, and the nervous margin trader becomes panicky and throws his holdings over for what he can get. This volume of forced sales helps the downward course of prices.

Thus is presented the spectacle of Wall Street trying to shake out the stockholder and acquire his holdings at bargains.

One encouraging fact in the situation is that on the breaks little stock is coming out. Thursday week, for example, when Famous Players, on few sales, dropped 1⅞, and they probably made by the shorts, the common failed to record a sale on the following session.

It is a maxim of the Street that when a falling market fails to bring out stock, that particular issue is in pretty strong hands. There is only a small "floating supply" of Famous Players for the Exchange, and, just as in the case of Stutz, any great amount of short selling to hammer the price down might easily lead into a similar corner, with the bears holding contracts for the delivery of more stock than there was to deliver. In that case, of course, the holders of the stock could set their own price. In the Stutz matter the short selling began while the stock stood at 114, and when Allan Ryan held contract for more stock than existed in the market, he forced a settlement price of 550 a share.

There are said to be evidences of some interests taking up Loew and Famous Players as they recede. This process is known as "underground accumulation." If this accumulated stock represents short contracts, it would be almost impossible for the price to escape a swift and abnormal advance when the reaction comes, as it is bound to come. Famous Players at 71, which it touched, is not likely to go much further. It has a particular resiliency. It is worth remembering that when the stock touched 60 at the bottom of the spring slump it came back with disconcerting speed to a high on the movement of about 84. It may go lower on this movement without support, for at the bottom of the February last drop it touched 61½.

However, the value is there, and the stock must react, just as Loew must, because there are solid values behind the securities.

Wall Street is keenly interested in any film enterprise that promises profits. For example, brokers' agents have asked Triangle, which is in course of liquidation, for a statement, but an accounting has been refused. From this interest in what would be regarded as a sure "dead one," it is apparent that Curb sharpshooters are keenly on the hunt for any film proposition capable of exploitation.

In their dealings with bankers in the ordinary processes of commercial business, the film companies have consistently been shorn. The usual process of negotiation, say for $500,000, is a sample. The picture man has been time after time forced to accept about $450,000 in cash and give notes for $500,000.

Indeed, Wall Street has not lost interest, and won't while there remains a chance of present pickings and the possibility, if they can put it over, of ultimate control of a prosperous field of enterprise.

OUT-DOOR "SHOWS" AND "GAMES"

As the summer moves apace reports come along of out-door tent shows, mostly the carnivals, getting into trouble with local authorities. The trouble usually arises through some sort of "side show" or a "game." Either or both is designed to cheat the public. The "game," if permitted to operate, will get the most money and quickly. The "side show" is less amenable to restriction and gets the money more steadily if in smaller lots.

The carnival, often losing its identity in the rural districts by becoming a street fair under the auspices of a local order, usually a lodge, can not deny its side shows. But carnivals and circuses will without exception deny it allows "games" on the lot or within its tents. The denials, however, don't go very far.

The ways of the tented show as a rule have not changed much with the years. There are still rubes, and while there are rubes there will be followers of the tent, easy money getters, who believe the man of the fields or country street is legitimate prey. Once upon a time a tent show carried a "privilege car." Some may do it yet. The "privilege car" always held the hangers-on, those who "worked" the crowds but could not be directly recognized as of the show. The "workers" were a part of the outfit, just as much as the others, and the "workers" had to give up or split their gains. To stand off the local constables or whoever might be in authority the tent show carried a "squarer," who squared the "games" before or after the tent show played the town.

Open air showmen know that where grifters are following the tents, they are there with the knowledge of the management. If they were not wanted, they wouldn't be there. Any management could find means to be rid of the grifters. There are out-door showmen who believe many of the tent shows could not survive without this side money that comes through the grifters or the off-color shows. The straight admission at the gate does not give the tents enough, unless it be a very large tent show. Even then from all accounts the force of habit is so strong and money so easy, seldom is a legitimate bar placed against the best "workers."

As for carnivals the exception to the rule of going after all the money is so minute it can hardly be located. The carnivals have but the warm season in whatever territory to play. With money abounding over the country their season fares well. In lean times they must do the best that may be done. This season doesn't look lean to the carnivals. They are getting the money, in chunks, and it is so plentiful the carnivals seem to be going further than customarily to increase the gross. With the rawness of the carnivals' "shows" have come protests against them from several directions. The "auspices" thing doesn't subdue the carnival in any way, merely makes it bolder under the impression of the carnival men they have a semblance of local protection before opening.

It's not good stuff, though, for all of the tent shows, when adverse comment is directed toward any of them. Nor can any tent show which is carrying a "privilege car" expect to fool anyone through repudiating the trailers when those who trail the tent show may be caught. Still this does not affect the patronage for the tent show, carnival or street fair. They are growing older in the country all the time, and the years bring new generations, with prosperous times bringing out new patrons or marks, but they are not growing any wiser, even though some of the farmers are replacing their Fords with Packards. And while the jays are luxuriant and soft the tent show will find fertile fields.

"STOUT" WOMEN

Ladies, and especially those of the stage, don't want to be "fat." They abhor stoutness, in themselves or others. Which is fine for the quack obesity doctors, patent medicines and home cures, any of which is guaranteed to wreck the nervous system, whether it reduces the patient or not.

Ofttimes this method, whatever it may be, of encouraging nature by forcing off weight, does more than wreck the nervous system—it kills. "Reducing" has become a serious matter with women; not how they shall reduce but if they can reduce with safety.

Women won't consult their family physician about taking off flesh. His remedy or advice is probably too old fashioned and slow. They want quick action, get it right off, and get through with it. There are "doctors" who agree that this can be done, if you follow their formula. Just what that formula may be is often unknown, but some kind of medicine is invariably included. The medicine is to be taken internally. It probably weakens the heart, lowers the vitality, wrecks the nerves, and the patient is fortunate if it does not kill her. Within the month two deaths have been reported, with each traceable to the poor women who died having attempted to hastily reduce.

Reducing may be done. It stands to reason. But there are proper and improper ways to do it. The proper way seems to be exercise. Just what character of exercise should be prescribed. There could be nothing better than walking. "Walking tires me out," one woman who was reducing said when told her system of reducing sounded very bad for her general health. Another woman claimed she could mention women who exercised and still remained stout. Women who exercise are not "stout" in the sense they are "fat." If of more than normal weight for their height and age, then the woman who exercises is wholly normal in her build and should not by any manner of means attempt to reduce. It's much more pleasant to be a healthy stout person than a thin invalid; it must be as agreeable to be stout but living as it is to be emanciated but a corpse.

Men of the show business who see the womenfolk they care for taking pills that they are informed are for "indigestion," "nerves" or any other but the real reason, might more closely inquire into what the womenfolk are taking and why. If finding it is any sort of an obesity cure, they should stop it instanter, make the ladies go with them to a physician the man knows to be reputable, and make the ladies follow his advice.

"Reducing" is almost an epidemic among the women of the stage. It should be done in the right way or not at all, for in the wrong way, after all the other ailments it can bring about, it shortens the stage life of any woman who tries it, besides eventually even if slowly ruining her looks and destroying her personality.

Wrongly "reducing" does one thing else; it makes the woman who practices it that way age much more rapidly than she would have otherwise. Women, however, are more often the cause for other women to reduce; the "catty" kind of woman who says to her "friend": "My goodness, I haven't seen you in some time. Aren't you growing stout!" That does it.

There is one other matter in connection with the stage woman's looks that might be mentioned, though heavens knows if the woman is foolish enough to try that, she is entitled to all that goes with it, that is the facial realignment, or whatever it is called, when the cheeks are "lifted up" or "wrinkles taken out." Because one or two have had this operation as a desperate ultimatum for their stage career successfully done, they are often cited as why it could be successfully repeated. It is so dangerous, though, to the future appearance of the person that any woman who seeks that way to more youthful looks should have no complaint upon finding after the operation she looks much worse than she did before it—if not disfigured for life.

The B. S. Moss Theatrical Enterprises is named defendant in a $25,000 damage suit by William McPhillips, a minor suing through his guardian, Hugh McPhillips, for injuries sustained when forcibly ejected from the Dyckman theatre, operated by the defendant.

Julius Keller, one of the proprietors of Maxim's who was sentenced by Judge Wm. B. Sheppard in the U. S. District Court to thirty days imprisonment on a charge of violating the Volstead act, has been discharged from custody. The judge reconsidered the imposition of the sentence, as the violation occurred prior to the time the 18th Amendment went into effect. The fine of the waiters who were fined was reduced to $100 each, and the Maxim Hotel and Restaurant Corp. was fined $1,000.

Of interest to professionals is the opening in New York shortly of a restaurant to be conducted by Farbacher, of New Orleans, who is remodeling a house on 48th street opposite the Friars' Club. Farbacher's specialized in oysters and southern dishes and was considered a "great place" in New Orleans by visiting professionals, for it had an extra draw of having a moderate priced menu. Farbacher met with reverses and his place in the South has been closed for some time.

Ralph Long, general manager for the Shuberts, has been summering in Long Island, having taken a cottage near Belle Harbor, but lost his taste for the place following a robbery last week. While his wife was out of the house for an hour and a half thieves entered and took everything movable, leaving Ralph just one soft collared shirt. The burglars also took the family dog, canary bird and a bowl of gold fish. That finished the Long family, who are stopping in a hotel on the Jersey coast for the balance of the season.

Arthur J. Horwitz has gone to Atlantic City for a vacation and also for sea water bathing to clear up infection of poison ivy. He used all the known salves to soothe his skin. One of his acts, getting an inspiration, declared he would write a song called "The Itching Blues."

Bohemia is waxing rich, thanks to the Volstead edict. The Greenwich Village restaurateurs are charging all the traffic will bear and then some—for the adulterated "red ink" they vend. It is quite a simple matter to be served with a coffee pot of the stuff, although they make much of the matter to alleviate the financial sting presumably. A highball in a number of the better known resorts down there is ransomed for $1.25. Those less piratically inclined let you down easy at 90 cents a throw provided the food bill totals something worth while. If it is a straight booze party, the scalping is heartless. Liquor has been dropping for the past three weeks with more of it in sight now than at any other time since Jan. 16. Scotch, very secretive up to a month ago, is also falling downward, with the best brands ranging from $125 to $144 a case. Rye from bond at $88 a case. Champagnes are appearing though quite scarce. One of the best brands was offered last week at $170 a case, though in no large lots. The same brand has lately brought as much as $200 a case. It seems to depend with wine prices just who is buying them.

SHUBERT BOX OFFICE STAFF IS REALIGNED

Switch of Treasurers Follows $28,000 Defalcation.

Following an alleged recent defalcation of $28,000 at one of the Shubert houses in New York, a general shaking up in the box office staffs of all Shubert theatres may be ordered.

The alleged defalcation is said to have been achieved through the manipulation of the theatre's bank account, the system used having each house make its own deposits, from which withdrawals are made from time to time by the Shubert general fund. Though no house manager is implicated, a general order was sent out this week to all house managers of Shubert theatres in the metropolis. It read:

"Hereafter you must send your check books each week to the FINANCIAL DEPARTMENT. Your statements must be made up not later than Monday and books must be turned in Tuesday morning of each week. The treasurer's check book must be closed each week not later than Saturday night and turned in Monday morning.

"These are imperative instructions and if not followed will result in immediate dismissal.

"Very truly yours,

(Signed) "LEE SHUBERT."

The letter was accepted with ill grace by some of the house men. It is said that about nine new appointments of house managers outside of New York will be made, although the personnel of the general representatives remains the same as last year.

CHORUS MEN'S CONTRACTS

Several Male Choristers from "Follies" Go to "Apple Blossoms."

Notices given several chorus men in the "Follies" brought forth objections from the men this week, they claiming that they were let out because they refused to sign season contracts which had the two weeks' clause eliminated. Inquiry at the office of Flo Ziegfeld brought out a different version. Mr. Ziegfeld said that three men in the chorus had signed contracts with Charles Dillingham to appear with "Apple Blossoms" in Chicago when that attraction opens in August.

He is in receipt of a letter from the Chorus Equity Association stating that the men had signed contracts with him after signing with Dillingham, but that the Dillingham agreements would stand. It is considered important the Chorus Equity compels its members to abide by their contracts, managers having complained before of chorus people suddenly leaving productions while on tour. Mr. Ziegfeld stated his chorus men were paid $35 per week and $40 on tour, that being slightly higher than the figure in the "Apple Blossoms" contracts.

FLORENCE WALTON'S $1 GAS.

Florence Walton will return from her vacation in Europe Sept. 20. She is now touring in Italy, driving her American car, with gasoline at a dollar a gallon in Switzerland which she has just left behind.

This item's most exciting incident is that Florence came within an inch of playing in opposition to Maurice, her divorced husband, in Paris.

Maurice was playing one of the principal halls when the owner of an opposition theatre offered Miss Walton an engagement with all the billing her heart could desire and the same salary Maurice was getting.

Miss Walton's dancing partner, Allen Fagan (brother of Ina Claire) was in another part of the continent, so she had to decline the offer.

Miss Walton declares French dancing is far below the American standard in artistic effect.

TENOR CALLED FOR CONTEMPT

Enrico Aresoni, an opera tenor last with the Boston Opera Co., is being sued by his wife, Lillian, for contempt of court.

A Reno divorce order of some six months ago stipulated the defendant provide for the support of their child, custody of which was granted Mrs. Aresoni, by the payment of $10 weekly. This Aresoni has refused to do, according to the charges filed through her attorney, Julius Kendler.

EDISON PHONO. TO EXPLOIT ARTISTS ON CONCERT STAGE

Talking Machine Company Purposes to Help Its Artists to Win Public Recognition Independent of Tight Group of Concert Managers Who Demand One-Sided Terms From All but Famous Stars.

A unique invasion of the concert field has been planned by the Edison Phonograph Co., which has arranged public appearances for a score or more of the artists who are now under contract to them for the making of records.

The plan, it is said, may revolutionize the prescribed methods which are traditional in the concert-recital world.

Musically, according to Variety's informant, the scheme will not interfere with the artistic interpretation of the programs to be offered—the radical departure being one which will in all likelihood eliminate the concert bureau and the concert impresario from the rich field of endeavor which these operators have enjoyed for so many years.

It is a well known fact among musical students, teachers and officials of conservatories that an artist with ability as a singer, or instrumentalist, finds it almost impossible to get even an audience from the group of concert managers who seem to have the musical field in their grasp. It is equally well known that, to secure the proper consideration, either in public recital or private hearing, the applicant is nearly always compelled not only to defray the expenses of such a recital, but must sign a long-term contract with the manager at an almost ridiculous salary and, in addition, put a sum ranging anywhere from $500 to $5,000 in the manager's hands before that dignitary will begin to exploit the artist.

This expensive procedure has kept many talented people out of the public eye. Most of those who can afford to pay the fee are either ignorant of the methods required to exploit themselves or are dazzled by the importance of the manager who exploits himself at the expense of some artist who has already risen to fame.

The Edison Co. practically obviates this difficulty for many artists, especially those under its management. It is their plan to tour in the best concert halls of the important cities throughout the country a coterie of their artists in what they call "Tone Test" concerts. The artist who is featured on each program is heard first on the record and then appears in person, so that the recorded reproduction of the voice can be compared with the original. This provides music lovers with a recital by the artist as well as a novelty.

Anna Case is one of the prominent artists who is scheduled to tour this season, as will the Criterion Male Quartet. An example of an unknown artist who could ill afford the fee of a concert manager is also evident in the Edison personnel in Edith MacDonald, a young coloratura soprano who, quite by accident, was discovered in the vocal studio of Arthur Philips, at Carnegie Hall by one of the Edison scouts. Instead of compelling her to appear in public and acquire a reputation, she was signed on the strength of her ability rather than reputation, and will begin her tour in a "Tone Test" concert in New Orleans, Aug. 30. Olive Robertson, a pianiste, was also found in the same studio and was signed up by the Edison Co. for the same tour.

WM. SCHRODE'S DIVORCE

Mildred Richards Awarded Decree Against "Follies" Stage Manager.

William Schrode, stage manager for the "Follies" for the last several years, was defendant in an action for divorce started by Mildred Richards (Schrode). The case was heard Saturday before Referee A. B. Hall, appointed by the Supreme Court, who recommended an interlocutory decree of absolute divorce.

The couple were married in March, 1918, and have been separated for about six months. Though defended, the decree was recommended on statutory grounds.

Miss Richards, who appeared last season in "The Little Whopper," was represented by Herman L. Roth, in whose offices the action was heard.

SHARPE WITH LE MAIRES

General Manager of "Broadway Brevities" Rehearsing at Claridge.

Stanley Sharpe is now general manager for George and Rufus Le Maire, whose initial production, "Broadway Brevities," is due on Broadway on Labor Day. Sharpe was reported having entered the producing field. He is said to have a "piece" of "Brevities."

The "Brevities" company is rehearsing in the ballroom of the Hotel Claridge.

"KISSING TIME" IN BOSTON.

The premiere of Robert Campbell's production of "Kissing Time" will be given at Stamford, Conn., Aug. 1 and will begin a run at the Shubert, Boston, Aug. 9.

It is a musical piece by George V. Hobart, lyrics by Philander Johnson, music by Ivan Caryll. Among the principals are William Norris, Edith Taliaferro, Frank Doane, Paul Frawley, Dorothy Maynard.

JAY BARNES ILL.

Jay Barnes, press representative for Oliver Morosco, is reported seriously ill with diabetes. He is at present under treatment in a sanitarium near Ticonderoga, N. Y.

From "Cinderella" to "Alexander."

Dickinson and Deagon, who withdrew from "Cinderella on Broadway" at the Winter Garden lately, are going on tour with "Hello Alexander," the McIntyre and Heath show.

ROAD MANAGERS GET ADVANCED SALARIES

Record Now Is $250 a Week to Exploit Show in Chicago.

There is a general tendency among managers to increase the salaries of advance men, which will probably carry the allotments for company managers upward also.

Early in the summer one agent sent to the road was given $200 per week, but the limit was raised for an agent sent to Chicago early in the summer. For his four weeks work there he was given $1,000, or $250 weekly.

The price was set by A. L. Erlanger, on whose staff the agent is.

Managers generally recognize that the advance publicity if rightly done can do much for an attraction.

Agents have contended for years that the shortness of seasons compelled longer lay-offs than in most callings and that they were therefore underpaid as a class. Increase in living expenses on the road is another reason for the salary advances.

"ABE MARTIN," COMEDY.

Kin Hubbard's Creation of Hoosier Opens Indianapolis, Aug. 23.

Indianapolis, July 28.

The musical comedy "Abe Martin," based upon the cartoons and writings of Kin Hubbard, Indianapolis humorist, about the hill folk of Brown county, Ind., will be given its premiere at English's here Aug. 23.

Boyle Woolfolk, who is interested in the piece with Henry K. Burton, of this city, started rehearsals in Chicago this week.

The book is the joint work of John P. Mulgrew and G. C. Mercer. Felix Rice wrote the music.

G. Carleton is to create the character "Abe" on the stage.

FIELDS MINSTRELS READYING

Columbus, July 28.

The Al. G. Fields Minstrels have been rehearsing here for about a week and will open their season Aug. 2. Ohio State Fair week three weeks hence, will find them at the Hartman here. The organization experienced difficulty in securing a house for rehearsals through the theatres playing a summer picture policy.

The comedians are headed by Bert Swor this season. In the company will be Harry Shunk, John Healy, John Cartmell, Jack Richards, William Church, Henry Harris, Jimmie Cooper, Henry Neiser.

BROTHERS EXCHANGE ROLES

Henry Lattimer, who played the title role in "Chu Chin Chow" in London, arrived in New York this week to appear on tour in the same part. His brother, Lionel Braham, has been playing the role in the American production of the play. The latter is to play a wrestler in "Mecca." Both men are English "heavies."

"LIGHTNIN'" UNTIL XMAS

Milton Nobles This Week Replacing Frank Bacon.

Milton Nobles is taking Frank Bacon's role in "Lightnin'" for the entire week. Bacon is on a vacation. Nobles was recently tried out in the show and is to head one of the road companies of "Lightnin'." Monday night the piece played to standing room. There has been no official announcement of its continuance into a third season, but the Gaiety is reserved for John Golden attractions, and it is understood the manager will continue "Lightnin'" until Christmas time, if not later.

ONE-NIGHTER BUYS SHOWS

Lewis in Idaho Falls Reported Refusing to Play Percentage.

San Francisco, July 28.

C. A. Lewis, manager of the Colonial, Idaho Falls, considered the topnotch of the one-night stand houses in the West, refuses, according to report, to play Eastern shows on straight percentages. He is buying them outright after a representative travels to New York to make selections.

"Georgia Minstrels" recently was bought for $400 and played to $1,300 at moderate prices.

NELLY ROLAND A SUICIDE.

Nelly Roland, once a star in productions of Henry W. Savage, Fred C. Whitney and Charles Frohman, committed suicide by hanging herself at the Hotel Plymouth Monday. She left a note asking that J. V. Costello, of 327 West 123d street, be informed of her death.

Her latest engagement was during 1913-14, when she appeared at the Princess Theatre in the repertoire of one-act plays.

JOLSON DOESN'T KNOW.

Al Jolson says he doesn't even know the people mentioned as being associated with him in the forthcoming production of "My Lady's Dress." He adds he will open with the New Winter Garden show about the end of August and that "My Lady's Dress" will be produced about the first of the coming year.

Virginia Fox Brooks Sailing.

Virginia Fox Brooks sails for London Aug. 14 to play the leading feminine role in Grossmith & Laurillard's English production of "The Great Lover."

DIXON'S NEW PLAY PLEASES CHI CRITICS

Percy Hammond and O. L. Hall Review "A Man of People."

Chicago, July 28.

The daily newspapers speak well of Thomas Dixon's new play, "A Man of the People," produced at the Princess Monday evening.

Percy Hammond in the "Tribune" said:

"For Mr. Dixon has contrived, in 'A Man of the People,' a play which acts much better than Mr. Drinkwater's play reads. The Drinkwater opus, in the reading, is merely a series of the more obvious of the Lincoln platitudes, simply but loosely connected. Mr. Dixon, for whom as a dramatist I have had no regard hitherto, essays to put a 'punch' into his recital, making climactic emphasis of two or three of the less known crises in the President's career."

O. L. Hall, in the "Journal," says in part:

"All this is well done in a play which makes no claim to high distinction, but which in its matter-of-fact way lays an interesting mosaic of historical fact and imaginative incident and reintroduces to the platform of the living theatre various renowned figures."

B'WAY'S NEW "HANG-OUT"

Century Roof Adopted as Rendezvous for Late Hours.

Broadway's newest "hang-out," and the only one of that description for the summertime since Hammerstein's Victoria Roof passed away, is the Century Roof, lately reopened by the Shuberts, and which is under the immediate supervision of Ed. Bloom.

The Century Roof is ideally laid out for a rendezvous of the theatrical people o' evenings. The promenade up there is apart from the orchestral or theatre division. Seats in the rear of the roof theatre also act as a quiet place to talk without disturbing anyone.

The legit managers and their satellites have already launched upon the Century for their late-hour meeting place.

The seating capacity of the Century has been largely increased since Morris Gest relinquished it in favor of the Shuberts. With the present capacity and the two shows given nightly, the Roof can hold $5,000 an evening at the gate.

Besides managing the Century, Mr. Bloom is looking after the Winter Garden and will likely also start off the various Winter Garden shows on their road tours.

"DEARIE" REHEARSING.

Lee Morrison's production of "Dearie" goes into rehearsal next week. It will be staged by David Bennett.

In the cast will be John Markle, Alice Hayward, Harold Christie, Cosmo Bellew.

BENEDECK'S CYC.

Paul Benedeck, who proposed a permanent cyclorama of Chateau Thierry about two years ago, has again come forth with his project. It is proposed first to stage the cyc in the Boston opera house which would require considerable interior alteration of the structure.

The plan as claimed by Benedeck is to then prepare a similar effect for other big cities and the car barn site is again mentioned for New York.

Inquiry at the Shubert offices found no confirmation of the Boston showing, though it is known that Benedeck is in some way concerned with the Shuberts' activities at the Century theatre.

GREENWICH VILLAGE SEASON

The Greenwich Village Theatre is due to open its regular season the first week of October under the direction of Frank Conroy. According to present plans, "Youth," by Max Halbe, will be the first production. Others to be produced immediately thereafter is a piece by Sophie Treadwell, entitled "Claws." Eden Phillpotts has written "The Shadows," and "Amarouse," by George de Porteriche, are also being considered.

Mr. Conroy is also stage director for William Harris, Jr., and will divide his time between both fields.

WEATHER BRINGS BUSINESS BACK TO BROADWAY HOUSES

Some Shows Again Playing to Capacity Early in Week—Five Premieres List for Next Week. Hippodrome Among Them.

New York qualified as a summer resort this week. Up to Wednesday the metropolis slept under blankets with the temperature running 10 degrees under the normal of 74 for July. Broadway quickly reflected the perfect break of the weather and Monday night saw some of the long run attractions playing to standing room. In that class were "Lightnin'" at the Gaiety, "Irene" at the Vanderbilt and "Gold Diggers" at the Lyceum, with the newer pieces naturally rebounding early in the month.

The stream of visitors coming to New York for the annual buying season is increasing daily and it is that influx which is injecting new life at the box offices. The weather and the visitors figure in the upward tendency of business which passed the summer's low water mark during the past two weeks.

Regardless of the old idea of setting an official opening date for the new season the 1920-21 theatrical year can be regarded as starting the first week in August.

At least five new shows are listed for premiere next week, the openings being spread from Monday to Saturday. Booking pressure may force some of the attractions in early but the majority of managers figure on the hotels filling during August and all the early arrivals are sparring to score decisively with the idea of running safely in the fall, going ahead regardless of what the weather break may be before them.

Next week's premieres include "The Charm School" at the Bijou with Robert Milton bowing in as a producer on his own. "Scrambled Wives," which drew favorable comment during its try-out and which Adolph Klauber will start at the Fulton; "Opportunity," the first of the "market" dramas which W. A. Brady will offer at the 48th Street; the interesting Brieux comedy, "The Americans in France," booked at the Comedy by Lee Shubert and Leo Ditrichstein, and "Good Times," the new spectacle at the Hippodrome.

The Hip show was announced for opening "within a fortnight" but all efforts to get "Good Times" started before the flock of new shows listed for the middle of August will be made and the premiere is unofficially set for Saturday of next week. That is two weeks earlier than usual for the start of the Hip's season which usually begins late in August. "Opportunity" was listed for this week but was set back when A. H. Woods fixed the opening of "Tomorrow's Price" (which has been renamed "The Expose") at the Hudson for Aug. 9.

This week, like last week, held one opening, the Lew Fields musical production "The Poor Little Ritz Girl," which reopened the Central Wednesday night. Last week's new one, "Come Seven," a burnt cork comedy at the Broadhurst, made a favorable showing considering the heat, the gross running to around $4,500, with indications on a decided increase for this week.

The number of holdover attractions sure of continuance into a second season exceed last year's group, when "Lightnin'" and "East Is West" proved the strongest. The former is still very much in the running and should round out a third successive year, despite the sending out of road companies. Of last season's hits still current there are "The Gold Diggers," due to a second season at the Lyceum; "Irene," which looks just as good for another season here, and "Abraham Lincoln," which is steadily recovering its box office pace at the Cort. A surprising run is being piled up by "The Famous Mrs. Fair" and Henry Miller plans its continuance until a new show is ready for Ruth Chatterton as a successor at the Miller.

"Lassie" whose rental of the Bayes expires Saturday, moves to the Casino Monday, staying there until a new attraction is ready in the fall. The attraction management is claiming a come-back for "Lassie" when berthed in the downstairs theatre.

Among the agencies business is reported fair. The number of buys continues low, the number now running totaling seven. They are "Follies," "Cinderella," "Scandals of 1920," "Night Boat," "The Girl in the Spotlight," "Gold Diggers" and "Silks and Satins." The latter attraction is being forced, the brokers being partly successful with it because of the strangers in town.

Six attractions are in cut rates — "Florodora," "Honey Girl," "Lassie," "Come Seven," "Seeing Things," and "Ed Wynn Carnival."

ALEX FISCHER RETURNS WITH BLOCK OF PLAYS

Also Has Device to Cure "Rain" in Worn Film.

Alex L. Fischer is back in New York after a six months in Europe, bringing with him 30 plays, operettas and operas in addition to a number of picture scenarios. One of the operas has never been heard on this side and it may be done by the Metropolitan during the coming season. Commenting on the operettas Mr. Fischer stated that they contained new ideas and were the work of authors fresh in the playwrighting field.

Fischer, who is returning to Europe soon, will be represented here by his brother, Clifford C. Fischer. He has established brokerage offices in Paris and Berlin for the handling of play scripts and scenarios.

Fischer also brought over an interesting mechanical device for picture projection machines. Its purpose is the elimination of "rain" defects in films. The device is attached to the projecting machine, the old worn film passing through the device which deposits a fluid, the latter agent neutralizing the worn portions of the film. When projected the film is said to be pictured as if new. The film upon drying out again shows its "rainy" or worn appearance so that it is necessary for an exhibitor using old films to have the device permanently. Another claimed virtue of the fluid is that it makes the film fire-proof.

RUSSIAN BALLET STARVING.

Tarasova Says Destitute Cannot Patronize Dancing Act.

Rochester, N. Y., July 28.

Ivan Tarasova, a famous Russian "master of the ballet" is in Rochester, stopping here with some friends.

Asked for what reason he was in this country, he said that the war had ruined his profession in Russia, where, he said, the ballet was as popular as the movies are in America, but "people who cannot buy bread do not patronize the ballet in Russia now," he said, explaining why he had left Russia.

Mr. Tarasova is accompanied by Ramon Chaminade, a relative of Madame Chaminade, the musical composer. He is a French classical dancer of the old school.

WORM BACK TO BOSTON.

A. Toxen Worm, who was brought from Boston to the Winter Garden this summer, when Stanley Sharpe resigned, will return to the Hub as the Shubert general representative there this week. His place at the Garden will be filled by J. E. Early, who has handled a number of big productions for the Shuberts.

There is no other change in the out of town personnel of Shubert representatives. J. J. Garrity remains in charge in Chicago and Blumberg is retained in Philadelphia.

SHUBERTS PURCHASE PRINCESS, CHICAGO

House They Booked Transferred by Fehr and Singer.

Chicago, July 28.

The Shuberts have purchased and taken over entirely the Princess theatre, the legitimate house on South Clark street which they for years booked. The price was quoted as "around $300,000," which is probably a trifle high, as the building was said to be for sale a few weeks ago for $250,000. This would make the rent about $30,000 a year.

Will Singer, who managed the house since its inception, resigned and went on a six months' vacation, and John Lyons, formerly of Cleveland, Boston and Washington, arrived as representative in charge for the new owners.

The Princess was one of the early Chicago theatre enterprises of Herman Fehr and Mort H. Singer. It was experimental in location, being outside the accepted high spots of the "loop." It has housed some big successes, but was not regarded a big money-maker since the days of the Singer musical productions that starred Jack Barrymore, Sallie Fisher and Henry Woodruff. It was owned by Mort Singer and Fehr, principally, with Will and Harry Singer believed to hold some stock.

SQUABBLE ENDS "STORM."

Cast Failed to Agree on Vacations—Still a Profit in Theatre Pool.

"The Storm" by Langdon McCormick closed at the 48th Street Saturday after playing 43 weeks. The piece is to open on the road in Chicago next month. It was to have continued here but failure on the part of the cast to agree to vacations, permitting other casts to work out preparatory to the start of a No. 2 and No. 3 company, led George Broadhurst, the producer, to order the show closed last week.

The attraction was still netting a profit by a pooling arrangement with the theatre. Several players desired vacations but wanted the manager to guarantee "The Storm's" continuation at the 48th Street until the week before the Chicago opening. Mr. Broadhurst refused to be bound in light of the earlier request for vacations and feeling there was a possibility of a squabble with the Actors' Equity Association if he failed to keep the show running until the third week in August.

"LETTY" BREAKS RECORD.

Greenwood Show Takes in $60,000 at San Fran. Curran.

San Francisco, July 28.

Charlotte Greenwood in "Letty" at the Curran has broken the house record, getting over $60,000 in receipts in three weeks at $2.50 top, with every indication the gross for four weeks will reach $80,000.

The engagement ends this week.

GERTIE QUITS "RITZ GIRL."

Gertie Vanderbilt is out of the Lew Fields show, "The Poor Little Ritz Girl." She played one performance at Atlantic City last week. Miss Vanderbilt's name was in the lights at the shore house (Nixon), but she withdrew, saying that the part did not suit her. Eileen Poe replaced her.

The "Ritz Girl" played an extended engagement in Boston. It was due to open at the Central on Tuesday of this week, the premiere being postponed to Wednesday because of the cast change.

HARDS WITH AARONS & SEITZ

Ira Hards will become associated with the producing firm of Aarons & Seitz as general stage director. He directed "The Hole in the Wall" for the firm and is now recasting the piece, which opens Sept. 6 in Brooklyn, after which it goes to Chicago for a run.

The firm will produce two other pieces, both by Fred Jackson, author of "The Hole in the Wall."

Savoy and Brennan Move.

Savoy and Brennan are out of the Winter Garden and rehearsing with the "Greenwich Village Follies."

PRODUCERS FAVOR STANDARD CONTRACT FOR ONE-NIGHTERS

But Not Likely to Accept Form of Agreement Proposed by House Managers as Crude—Universal Sharing Agreements Great Time Savers.

A step in minimizing the evils surrounding one night territory is the establishing of a universal contract for all road dates. This has been proposed by the Central Managers' Association to the Producing Managers' Association, but as yet the latter has not formally considered it. Several managers individually have expressed themselves as favoring the idea. Should the P. M. A. adopt a universal contract it will not be the form submitted from the one night managers, which is said to be crude.

As a time saver a uniform or universal sharing contract for touring attractions is admittedly a desired instrument. Almost every producer has his own form of sharing contract. Some are so intricate in phraseology and so full of clauses and provisions they measure 18 inches or more of closely printed matter. The Shubert and K. & E. forms are the simplest and are said to be the fairest. It is the other producers whose penchant for protective clauses means that where a road manager received contracts for say 20 different attractions he has to examine as many different forms of contracts calling for his signature. Naturally the road manager desires to exercise care in inspecting the contracts, for there is little doubt he has been tripped up by managers of attractions.

The proposal of a universal sharing form is also sought by routing men, largely as a time saver. With one standardized form it will be necessary to examine only the lines open for dates and the name of attractions prior to signatures, that going for both parties to the contract.

It is felt, too, that a universal contract will in the making eliminate some of the contested features of playing one night territory. The limitation of stage hands to be supplied, as an instance, is not all to be blamed on the one night manager. Often a company manager in examining his contract and finding no limitation has ordered a number of men back stage in excess of required, bringing added cost to the house.

16 COMSTOCK & GEST COS. SOON TO START

Plans Call for 1,300 Persons in Combined Attractions.

Plans for Comstock & Gest call for one of the most active seasons since the formation of their partnership. During August they will have 16 companies in rehearsal, this calling for a combined complement of 1,300 persons. There are three new shows in the firm's first group of productions, they being "The Cave Girl," "The Checkerboard," both of which debut on Broadway during the week of Aug. 16 and "Mecca," listed for premiere at the Century in September.

Out of town companies include "The Wanderer," which opens at Quebec Aug. 12, and "Aphrodite," which opens at the Auditorium, Chicago, Sept. 11. Between that period other shows to take to the road are two companies of "Experience," three companies of "Adam and Eva," and one each of "Oh Boy," "Rose of China," and "Oh, My Dear."

Ruth Shepley is due on Broadway in the fall in a comedy called "Wild Cherry." Following "Mecca," "Afghar" will be readied. The firm also announced it will present Jose Collins here in "A Southern Maid," in which attraction she is now appearing in London. Other attractions named for production by Comstock & Gest during the season are "San Sebastian" and "Helen of Sparta," both by Gabriele D'Annunzio; "A Thousand and One Nights," and "The Heir to the Bal Tabarin," a French farce.

The firm also will direct the American tour of Don Diaz de Mendoza of Madrid who is due here with a repertoire of 28 Spanish plays.

DENVER PAPERS' NEW RULE.

San Francisco, July 28.

Broadway agents visiting Denver hereafter will discover a strict newspaper policy that went into effect on all the Denver papers July 10. All photos and cuts for layouts must be paid for and no longer will the full page comment in the "Post" contain matter relative to incoming attractions.

This new policy has existed in Salt Lake City for the past two seasons.

NEW THEATRE PROPOSED.

Wagenhals & Kemper are in the throes of negotiation for the purchase of a large plot of ground in the vicinity of Times square, on which they propose the erection of a theatre and office building.

The location will remain undisclosed until the deal is actually consummated.

HUSSEY SHOW AT GARRICK.

The Jimmy Hussey "Tattle Tales" revue is due to go to the Garrick, Chicago, following the Atlantic City opening Aug. 2, according to present plans.

Patch Rehearsing "Girls."

William Moore Patch has placed in rehearsal a new musical piece entitled "All for the Girls."

A. Douglas Leavitt, formerly of burlesque, wrote the libretto and will be the featured comedian.

STOCKS.

Denver, July 28.

Helen Freeman opens a stock engagement at the Denham theatre Aug. 8, according to Manager Ben Ketcham. Miss Freeman will succeed Ruth Robinson as leading woman of the Wilkes players.

Blaney's Strand, Newark, has refused to fall for summer films and will open late in August with the stock it played last year.

The opening of the 14th street theatre has been postponed to Aug. 23. The same stock policy will prevail under the direction of Aubrey Noyes.

JUDGMENTS.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor and the amount of the judgment.

Francis X. Bushman; Chesapeake & Potomac Tel. Co. of Baltimore; $216.61.
Hallmark Pictures Corp.; Ritchey Lithographing Corp.; $1,338.91.
Frederick W. Johnson, Clef Club Singers and Players Managing Corp., Inc.; Clef Club of the City of New York, costs, $161.66.
Earl Fuller Corp.; Colgan Engraving Co.; $271.20.
Howard Gowns, Inc.; S. Meinhardt; $271.68.
Charles Emerson Cook; M. Clery; $554.50.
Felix Isman; S. Rossman; $3417.66.

"MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE"

INSIDE STUFF

ON LEGIT

The closing of the Julian Eltinge tour in the Far East was immediately caused through transportation facilities. James D. Barton, manager of Eltinge and the tour, had his worries attempting to handle movements. The steamships paid no attention to schedules. Having booked from Shanghai to Manila, Barton found he could play eight days at Shanghai before that boat sailed. After finishing the eight-day engagement the company was informed that the boat they had booked on had decided not to come into Shanghai. The Eltinge company had to play another week at Shanghai to a loss and then spend $2,000 in railroad fares to make Tientsin and Peking. In both towns the show charged a scale equal to $1.50 American gold, but in Peking the capacity was 312 and in Tientsin, 552. They lost money in both towns, though continuously playing to a turnaway. When finally reaching Manila, the show broke all records at the Grand Opera House there. Finishing the Manila run, Barton found they would have to wait 30 days before there would be an available steamer for Australia. Disgusted, Eltinge and Barton concluded to close the tour. It remained a question in Australia whether Eltinge could get real profits, as the rate of exchange and the heavy income tax for theatricals were against it. Eltinge left Sydney shortly after arriving there, on the "Sonoma." Following shortly after on the "Niagara" was Marjorie Carville, with the Eltinge show as a dancer. Barton thinks he has a genuine discovery in Miss Carville. Her notices with the company were excellent. Barton remained at Sydney several weeks to settle details, including disposal of the production. Upon his return to New York he will probably assume the managerial direction of Miss Carville. Barton says the girl as a dancer is different from anyone now on the stage. He also added (writing from Sydney) that he believes by the next time Hugh Ward visits over here he will be Sir Hugh Ward. Mr. Ward was at the head of the committee which welcomed the Prince of Wales to Australia. Barton says Carter (magician) did a big business in Australia, and was leaving there June 24 for Melbourne, thence going to New Zealand, South Africa and India.

That there is a dearth of the kind of material which is essential to the making of new musical comedy books and scores, is evidenced in the number of "revivals" announced for production and the unusual number of by-gone farce successes which are being adapted to musical comedy. The latest revival in contemplation is that of "Ninety in the Shade," a musical play by Guy Bolton and Jerome Kern, produced at the Knickerbocker Theatre in 1915, co-starring Marie Cahill and Richard Carle. This was the first important joint work of the Bolton-Kern combination, and served probably more than any other attempt at collaboration to bring them to the attention of the important producing managers. It is understood that, unable now to find a suitable starring vehicle for Miss Cahill, D. V. Arthur is contemplating having "Ninety in the Shade" brought up to date and reviving it in an elaborate manner for Miss Cahill during the coming seasons.

William J. McNally, a Minneapolis newspaper man and author of the play, "As the Clouds Roll By," produced by A. H. Woods in Atlantic City a fortnight ago, playing there a week and then going to Long Branch for an additional preliminary canter, has returned to his home. This is McNally's first effort as a playwright and he takes a humorous view of the pre-season try-out of his piece. There are three people in the cast—Irene Fenwick, Elwood Bostwick and Calvin Thomas. McNally went to Atlantic City for the premiere, where he met the trio of players, each taking the author aside and confiding to him how the piece would prove an undoubted success. Woods closed the piece in Long Branch Saturday and will send it out again after the first flush of the fall rush of opening is over, casting it with three other players.

Morris Gest crashed into print last week, claiming the musical "find of a decade" in Hannah Toback, whom he "discovered" playing with a Yiddish company in New York's East Side, and whom he will present in "Mecca." Miss Toback, who is said to have a voice of exceptional purity, is about 18 years of age. She started as a child actress and appeared in most of the Yiddish houses in Manhattan. Gest placed her under contract for five years. Interviewers from several dailies were asked to chat with Miss Toback, who describes her jump from Delancey street to Broadway as "a fairy story." "Mecca" is now in full rehearsal. It will open at the Century the last week in September.

A row in Chicago between Harry K. Morton and Joseph Letora at a Michigan Boulevard hotel early last week came about through professional jealousy. Both are appearing in "The Sweetheart Shop." It was Morton's custom to make a speech when opportunity afforded. Letora objected to Morton electing himself as spokesman and apparently had the backing of most of the company. A petition asking Morton to desist was signed by a majority of the company members and that precipitated the trouble between the men.

One of the Broadway young show people, lately reported as taking much money from the bookmakers at the racetracks around New York, is not the frequent visitor at the tracks as formerly. It is said he has not retired through the largeness of his winnings, but through having allowed his winnings to go back, with a lot more of his own money after them. Which sums up the usual finish of a "streak" that is held to until the finish, with but one finish nowadays when going against the books.

Albaugh's, Baltimore, under the control of Fred Schanberger, will be booked through the Shubert booking offices this season. Schanberger's success in putting the Auditorium on the theatrical map is said to have encouraged him to take over Albaugh's to accommodate the demands of producers who found Baltimore a profitable "week" last season. Richard Bennett in "Beyond the Horizon" will be the first attraction. The house will now be called the New Lyceum.

Frank Payne returned from London last week after three years abroad. He left here during the war, going as the English representative for A. H. Woods, from whose organization he has resigned. Mr. Payne does not intend returning to England for some time, the theatrical mart there being "slow" for material regarded as adaptable for American usage. He intends going into the production field on his own over here in the fall.

In order to save the Lyric, Baltimore, for concert and high-class musical events, a syndicate of public-spirited Baltimore men financed a company to take over the lease and appointed Frederick Huber manager. Huber is also the head of the Peabody Institute of Music in Baltimore, and is said to have already arranged sufficient bookings for the season to more than offset, in rentals, the amount of the first year's lease.

An English comedian over here, mentioning the other day he expected to return home in the near future, ventured the prediction another English comedian also over here, and under engagement, would also shortly leave for England. Asked why the other would be going over, the answer was, "He's running out of gags."

BUT BY HECK YOU NEVER SAW A WRECK LIKE THE WRECK SHE MADE OF ME. PUBLISHED BY IRVING BERLIN, INC. ON THE CORNER OF 49TH ST. & B'WAY [illegible] ON PAGE 18
"MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE"

A MAN OF PEOPLE

Abe	Robert Little
Sarah	Anna Merrick
Tom Lincoln	John Mellon
Nancy	Angela McCahill
The Doctor	Alfred Avery
Abraham Lincoln	Howard Hall
Mrs. Lincoln	Ellen Mortimer
Colonel Nicholay	Charles H. Cooper
Seward	Charles N. Greene
Edwin M. Stanton	W. J. Brady
Gen. Geo. B. McClellan	Charles Webster
Captain Vaughan	Charles Curtiss
Betty Winter	Leona Hogarth
Thaddeus Stevens	John C. Hickey
Henry Raymond	Redfield Clarke
John H. Gilmore	Caryl Gillin
A Sister	Isabel Hill
A Congressman	Charles Gilbert
Mattie Moore	Mary Stephens
A Mother	Lenore Norvelle
A Woman	Angela McCahill
A Telegraph Operator	Howard Cheney

Chicago, July 28.

The second of the metropolitan Abraham Lincoln plays at the Princess strikes this reviewer as an infinitely better drama than the one which is such a hit in New York. "A Man of the People" may or may not reach the popularity of "Abraham Lincoln," but it is a more genuinely American effort, far superior in construction, and outmatches the other as a historical document and a heart-reaching meeting with the foremost hero of our national story. The play is more pretentious in effect than it apparently undertook to be.

The Rev. Thomas Dixon is the author and apparently the producer of this presentation. He made a brief and formal speech after the second act, taking his subject with exalted earnestness. But in his drama he has considered every phase of the rugged Lincoln, his story-telling, his humanness, his humorousness, his statesmanly qualities, his husbandly characteristics, his passion for the plain people, his emotional courage, his faith in God, his native shrewdness, his lovely weaknesses and his inspired strengths.

Drinkwater's play is a loosely strung series of Lincoln epigrams and a surrounding with whiskers and scenery of Lincoln's copy-book platitudes.

Dixon's play is a convincing and compelling sequence of plausible incidents in which are brought forth the concentrated notes of Lincoln's immeasurable soul, a clear vision of the epochal times which Lincoln dominated, an uncompromisingly fair and seemingly true epitome of Civil War times and the American people of those times. In his passion for truth Mr. Dixon even wrecks one of the fondest illusions of Lincoln lovers when he put between Lincoln's own lips the statement that the emancipator freed the slaves as a sincere but secondary war expedient, not because that measure was the motivating influence. This may not be popular propaganda, but it is straight truth.

The drama begins with a prolog in the log cabin of Lincoln's boyhood. The hearts of the audience sank during this, because it is feeble, unreal and miles below the grade and spirit of the play, which begins in the next scene, the setting of the whole play except the epilog, the presidential room of the White House in 1864.

In this scene Howard Hall stalked in as Abraham Lincoln. It was destined to be the entrance into a classic episode of the stage in Chicago, for Mr. Hall carried far beyond the fondest dreams of the audience the monumental duty imposed upon him, to bring home to this generation's citizens of Illinois, Lincoln's home State, Abraham Lincoln.

Mr. Hall's efforts theretofore had never brought him bright fame. He had come through the chapters of "stock" acting in romantic and heavily dramatic roles and was virtually unknown here. Before the first act had rung down he was a star, and forever.

He gives a far more virile and aggressive Lincoln than does McGlynn, though he shades him into many moods therein. His makeup is the more amazing, since his natural nose is somewhat upturned and does not suggest the nose of Lincoln as familiarized through photographs. He looked like Lincoln, however, from the first moment, and in the second he became Lincoln and he remained Lincoln during the play; and will long endure as Lincoln in the memories of those who saw.

It was a first-night audience, and that means that it was composed of its standard elements of skeptics, cynics, wiseacres, snobs and critics. But between the acts this night there was no chaffing, idle gossiping; the scoffers were turned reverent. They had been disarmed by the living image of this heroic commoner working out before their eyes the destinies of their nation and their traditions during that pivotal crisis in the affairs of this republic. The credit for this theatre miracle may be equally divided between Dixon and Hall—with credit enough to each to make him memorable.

The second act surpassed if anything, the first, and the third continued the progress as Lincoln grew fuller and closer. During these acts dramatic tension held up with a tinge of melodrama streaking a bit of color through the homely homespun of Lincoln's mental, spiritual and physical vestments. Climaxes came where climaxes belonged. Lin-

(Continued on page 15.)

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (32d week). Again increased gross last week, business going up about $700 over previous week. Takings around $8,900. Looks like a good chance for a second season here.

"Cinderella on Broadway," Winter Garden (6th week). Is getting a good play, though not doing capacity. Figured to provide draw strong enough to afford usual Garden run.

"Come Seven," Broadhurst (2d week). Business indicated its strength, the show getting around $6,500 for its first week. Regarded as having a good chance.

"Ed Wynn's Carnival," Selwyn (17th week). Has two weeks more to go. Has accomplished a run much longer and stronger than indicated from road last spring. Is going on tour again with indications of big business.

"Famous Mrs. Fair," Miller (32d week). Has been consistently beating $8,000 and turning a summer profit. Attraction listed to remain until fall, possibly extending into next season.

"Follies," New Amsterdam (6th week). Continues to its natural big draw with the takings around $34,000 weekly.

"Foot-Loose," Little (12th week). Appears to be staying to establish a run. Business around $3,000 with the house making a little summer profit, though that is problematical for attraction.

"Florodora," Century (17th week). Is to remain throughout August, show starting on the road in September according to present plan. Is breaking even or a little better, considered very good for a revival in summer.

"Girl in the Spotlight," Knickerbocker (2d week). Picked up for its second week as expected, with the takings going to around $16,000. Getting plenty of mouth-to-mouth advertising.

"Gold Diggers," Lyceum (44th week). Going along close to capacity for entire week. Influx of buyers should send this star comedy success to standee business again.

"Honey Girl," Cohan & Harris (13th week). Hitting an $11,000 pace, which is due to jump during August. Show listed to remain until fall.

"Irene," Vanderbilt (37th week). Played to standing room several nights last week in spite of humidity, with pace above $15,000. Indications are that it is strong enough to remain all next season.

"Lassie," Nora Bayes (17th week). Moves to Casino next week. Due to remain there until fall. Rental of Bayes expires Saturday and management anxious for a try in a downstairs house.

"Lightnin'," Gaiety (98th week). Nearing completion of two consecutive years' run. But business still rated with Broadway's best. Monday started out with standing room attendance.

"Night Boat," Liberty (26th week). Added to its profits last week with $17,000 in. Slight drop due to excessive heat, with pace this week indicating a jump.

"Not So Long Ago," Booth (13th week). Going out in August. Has successfully established a summer run. Woods' "Happy Go Lucky" due Aug. 16.

"Poor Little Ritz Girl," Central (1st week). Lew Fields' musical comedy; opened Wednesday night. Only premiere of the week.

"Scandals of 1920," Globe (9th week). Picked up last week, the recovery in box office pace being gratifying. Played to little under $18,000.

"Seeing Things," Playhouse (7th week). This attraction probably taking a weekly loss in spite of small cast. Is in cut rates, with fair sales there.

"Silks and Satins," Cohan (3d week). Takings under $10,000 last week, the first full week here. Agencies bought, but demand off.

ONE NEW PLAY IN CHICAGO; VERY COOL

Weather Phenomenally Favorable to Box Offices.

Chicago, July 28.

The few that have hung on profited by the extremely favorable weather last week. There was only one hot day, Thursday. Despite the lateness of the season a few cool days kept this week's receipts up around the normal figures, some of the houses going above their averages. "A Man of the People" opened Sunday night at the Princess.

"Sweetheart Shop" (Illinois, 15th week). One of the best money getters of the season, did about $16,000.

"Passing Show" (Garrick, 8th week). $16,200. Good money, but not up to its old-time box office records.

"Mamma's Affair" (Cort, 8th and final week). Described as a great summer show; $7,500 this week.

"Welcome Stranger" (Cohan's Grand, 31st week). $9,200, a slight slip below its usual average, but great for the run.

"Greenwich Village Follies" (Studebaker, 11th week). Still continuing to hold on to the top rungs of the ladder, with about $17,400 this week.

NEWS OF THE DAILIES

"Lassie" moves from the Nora Bayes to the Casino Monday.

The Rex Beach Goldwyn made feature "Earthbound" will be the attraction at the Astor next week.

F. Ziegfeld, Jr., has purchased 12 acres from the Le Fugy estate and added them to his present estate at Hastings-on-the-Hudson.

"Enter Madame," the Brock Pemberton production, started rehearsing this week. The piece is to open at the Garrick on Aug. 16.

Lee Morrison will place "Dearie" in rehearsal next Monday. The latest additions to the cast are John Merkle, Cosmo Bellewe, Alice Hayward and Harold Christie.

The first performance of "The Champion," a Sam Harris production, will be given at Atlantic City on Monday. Grant Mitchell is the star.

The Friars are to have Douglas Fairbanks and Mary Pickford as their guests of honor at a dinner that is to be given at the Hotel Astor on Sunday night.

Evelyn Nesbit gave a party at the Century Promenade for June Elvidge. Others among the guests were Helen Shipman, Evans Burrows Fontaine, Ruby De Remer and Martha Mansfield.

The Metropolitan Opera Company is planning a London season. The presentations are to take place in the famous Covent Garden in the spring, after the New York season has finished.

The week of Aug. 16 will witness the advent of two Comstock and Gest productions in New York. "The Cave Girl" will be seen at the Longacre, while "The Checkerboard" will come to the 39th Street.

A. H. Woods is to present "The Exposé" at the Hudson next Monday night. It is the Samuel Shipman-Percival Wilde play, which was presented in Chicago under the title of "Tomorrow's Price." On Aug. 11 he will present "Ladies' Night" at the Eltinge.

"Opportunity," the William A. Brady Wall street play scheduled to open at the 48th Street theatre last night, was postponed until next Tuesday due to the illness of one of the principals. This will give A. H. Woods the opportunity to hit Broadway first with a stock market play as "The Exposé" is due at the Hudson on Monday night.

Harry Sloane, press agent of "Scandals of 1920," was the first of the summer show boosters to break into the illustrated news section of the American. This week he planted Jack Rose, one of the show's nut comics, with the sheet on the strength of Jack busting a new straw kelly at the Polo Grounds every time that Ruth hits a homer.

"Jim Jam Jems" is the title of a new musical piece by Harry Cort, George E. Stoddard and James Hanley which is to be produced by John Cort. The piece is to open in Atlantic City week of Aug. 30. In the cast are to be Ada Mae Weeks, Ned Sparks, Percy Pollock, Elizabeth Murray, Zoe Barnett, Gattison Jones, Olin Howland, Joe Brown, Virginia Clark, Parish and Peru, Clark Ross, Frear and Lane and the King Sisters.

"Good Times" is to be the title of the new Hippodrome show for the coming season. The new spectacle is by R. H. Burnside with music by Raymond Hubbell. Principals are Belle Storey, Arthur Geary, Nanette Flack, Virginia Futrelle, Joseph Parsons, Robert McClellan, Agnes Mack, Violet Henry, Happy Jack Lambert and Hanneford Family, Joe Jackson, Bellclaire Bros., Four Nelsons, Charles Strong, Lee Cross, Mallia, Bart and Mallia, Berl Sisters and Dorothy Gates.

(Continued from page 14.)

ceia triumphed. Then came a brief epilog in an impressive staging of the White House steps, with Lincoln reading a fragment of his second inaugural address, that "With malice toward none" paragraph which is as much a sacred item of the American archives as the Declaration of Independence.

The cast generally was in keeping. W. J. Brady as the Minister of War was superb and sweeping. John C. Hickey as the "heavy" was indescribably and unerringly convincing. Charles Webster, Charles Coghlan, Redfield Clarke, Leonore Norvelle and Angela McCahill were pronouncedly brilliant in a cast which for general excellence has seldom been equaled on a stage.

This untheatrical page in the voluminous chronicles of the theatre will stand forth in evergheen as a serious and worthy—and, it is to be hoped, successful—effort.

Lait.

MEANEST MAN IN THE WORLD.

Atlantic City, July 23.

George Cohan's newest offering, "The Meanest Man in the World," proved last evening at the Apollo to be typically of his own customary pattern and stripe, so much so that its success will be measured solely on the present day following of a typical Cohan piece.

There is everything of the appeal that has so often drawn theatre audiences to his shows in this young man who comes forth as a lawyer without a hardened conscience and with considerable legal ability. His rise in the world in his effort to be "the meanest man in the world" and his overcoming and conquering of the stern business control exercised by a New York man and a village miser in their search for oil.

It is in a country town that the play has its real action. Here the young man finds he has come to collect a bill from a storekeeper who proves to be a young lady. The capitalists are trying to lay their hands on her property for their own advantage, and it is his adroit amassing of a large money pile that brings success to the young woman who is now his client and wins him the achievement of success.

There are fine moralizing statements, humorous lines, comic and comedy playing, woven in a play that has the sugary pleasure of a "Fortune Hunter" without some of its glamorous commonplaces. "The Meanest Man in the World" is more artificial, but still a very interesting and delightful entertainment.

Allan Dinehart is the young man, despondent at first and later determinedly mean and crass. He unfolds slowly and surely the manhood that is in him, doing the finest piece of acting he has brought to the local stage. Louise Dwyer as the country maiden does not have a very large part, nor does she manage to play into it more than it allows, only creditably filling the role. Donald Meek as a clerk played well in the first act the kind of part that justifies his name.

The sketch of Edward Ruskay, once a vaudeville popularity, is claimed as the basis of the play. Augustin MacHugh is the author, with Mr. Cohan undoubtedly taking an active part in both the writing and producing.

Schreer.

AMERICANS IN FRANCE.

Atlantic City, July 28.

Eugene Brieux's "The Americans in Our Midst," which caused so much discussion in Paris last season, received an American introduction Monday at the Globe with a production jointly by Leo Ditrichstein and Lee Shubert.

Mr. Ditrichstein, while not appearing in the play, is said to have been the active director of it, now known as "The Americans in France."

While M. Brieux has made his play largely upon the temperaments of the peoples on the two sides of the Atlantic, there is one family scene that reminds greatly of his "The Three Daughters of M. Dupont," and the comedy cannot be considered Brieux's greatest writing, if we may judge from the American version.

Women are contrasted in a dominating American and a subservient French lady. The play contrasts by having an American fall in love with a French miss. He shows her folks the dollars to be made by judicious expansion of their French chateau. The contrast is still further forwarded by the French officer falling in love with an American nurse.

The play lost its interest with the sociological problem involved and the nationalistic traits brought forward by Brieux.

Blanche Yurka, Edith Lyle, Franklin George, Frank Kingdon and L'Estrange Millman are good, presumably fitted to the roles of the French play.

As an event of dramatic importance the new Brieux play promises to be of especial interest and as an insight to the big problems that will interest students of world problems it will again appeal, but whether its frank exposition of national traits will win the approval of audiences used to be catered to and flattered remains to be proved.

Schreer.

LES SEPT CHANSONS.

Paris, July 14.

There was a storm in a tea cup at the Opera during the premiere of the new work of the Italian composer Malipiero, some persons leaving their seats in the midst of the song uttering uncomplimentary remarks.

The originality of the music did not please many, for "Les Sept Chansons" is not of the modern Italian school, but a sort of cubist attempt, showing dramatic art of a new and daring force.

The Seven Songs differ in form, exposing opposing elements in human nature, the difference between joy and grief, darkness and the night, the controlling energy that leads us towards the grave and that which exalts life. At the door of a dwelling a blind guitar player is accompanying a duet by a young woman and a lad. Passersby throw money into a hat at their feet; others give no attention to the beggars. A child, in spite of its mother's scolding, halts to listen, but it is a song of love which the infant's mind cannot understand. Then the beadle is seen extinguishing the candle and asking late prayers to leave the church; the mother who has a dread for the destiny of her son; the drunkard roughly handled by lovers he has disturbed; the weeping widow disturbed by the serenade of Voluptuousness.

Those most hostile to the new school of Malipiero applauded this latter passage. The scene of religious procession by mourners in black where pierrots in white mix with their gays was received quite coldly. The intruders are driven off and the gloomy procession continues while Leandre seizes Columbine to lead her to more worldly pleasures.

The composer had announced a second part of the cycle, to be entitled "Baruffe Chiozzotte" taken from Goldini and then a third "Orfeo" being a kind of satire by marionettes. But in view of the bird at the premiere Francesco Malipiero has decided to withdraw his "Sept Chansons" at once from the Paris Opera.

Kendrew.

MOUSME.

Paris, July 12.

This little Japanese operetta, mounted for the summer by Philippe Preval at the Theatre Michel, is a sentimental book of Michel Carre and Albert Acremant, music by Marius Lambert, which should have been presented by Volterra at the Apollo, but he sold his lease to M. Pavy before the work could be produced. What it is doing at the Michel remains a mystery, for it is out of its frame.

Ki-Ri-Ki, daughter of the chief of police, leaves her home and enters a tea house to avoid being compelled by her parents to marry Prince Arimaten, the governor of the district. Amidst the geishas she meets the young poet Saturma, who is a dancing master. She in turn elopes with him when she learns she is intended for the rich Oosan-gui, who privately is appropriating the supposed little geisha for the Prince.

They visit a secret wood of cherry trees, and become betrothed. When the Prince, seeking vengeance, apprehends the poet he discovers him to be his own son, so all ends romantically.

Kendrew.

FRENCH PICTURE NOTES.

Paris, July 10.

Gaumont's French producer Louis Feuillade is to branch out as a revue writer, it being reported he is writing with Paul Cartoux a theatrical show for a vaudeville house, to be seen next season.

Sarah Bernhardt has supplied the scenario for a film to be issued later by Luitz Morat and Pierre Regnier.

In aid of the devastated regions, M. Poincare, former president of the French Republic, has been asked to write the story for a film to be used as propaganda in America.

A special meeting of the Pathe Cinema is to be held shortly, the agenda providing for the consideration and approval of stockholders for the concession or transfer of the United States branch of that company.

The late Edmond Rostand granted M. Zibell the exclusive rights for 20 years for the picture version of his poem "Le Vol de la Marseillaise," of which the allegorical role is to be interpreted by Marthe Chenal or some other artiste approved by the poet. Having learned that Zibell was preparing the film with Mlle. Margyel in the part of the Marseillaise, young Maurice Rostand as heir of his father, opposed this [illegible] by [illegible] in the Paris courts, prohibiting the exhibition of the film or part thereof. The affair was settled out of court by Zibell coming to an arrangement with the heirs of the late Edmond Rostand.

SPORTS

Jack Johnson's surrender to the Federal authorities last week serves as an object lesson to all athletes who are inclined to fly in the face of convention and think that unusual athletic prowess is just cause for unusual laxity in observing the common decency of the laws of propriety and good conduct. The main reason for athletics is to inspire by physical and mental cleanliness an example that will be absorbed by the masses of embryo athletes who patronize the professional and amateur exponents. Johnson did more to injure boxing and cast discredit on his own race than all the reform agitators combined for the last 50 years. Colored pugilists like Joe Jeanette, Harry Wills, Langford and McVey were indirectly affected by the black champion's scorn for the public's opinion and had to box second-rate whites or mingle with one another. Had Johnson behaved and kept in condition he would probably be one of the wealthiest fighters in the world today. Second-rate heavyweights are getting big money for their services and never has there been keener interest in the big division than at the present moment. Johnson, who was the cleverest defensive fighter the ring ever developed, could have gone along for years and gathered in the shekels. Instead, he chose the other path and ran out of his own country a fugitive from justice, held in universal contempt and repudiated by his own people. He made a precarious living wandering around the face of the earth and finally gave himself up to the U. S. authorities, hoping that some of his former admirers and satellites could save him the bitter pill of a term in a Federal prison. There are many who think that the big negro has been punished sufficiently, but whether the Government is inclined to be lenient time alone will tell. Johnson's injury to the negro race will likely never be forgiven or forgotten by the better class of negroes. As the heavyweight champion of the world Johnson could have set an example that would have endured for all time, and through the force of it brought many illiterate colored folk to understand the nicest way is the best way. Johnson never seemed malicious nor vicious, just unable to stand his prosperity and position, although in all other matters he was accredited with a certain astuteness, especially in ring affairs. This is why there are many who have always given some credence to Johnson's claim that his battle with Willard was a frame although these same people say that Willard knew nothing of it nor had Willard any part in it. Johnson was a great fighter in the days he met Willard at Havana. It's doubtful if there were a living man then who could have defeated Johnson in the ring if Johnson wanted to fight. Johnson's biggest mistake was in running away. He seemed to have been as badly advised in that as he was later when agreeing to meet Willard. Had Johnson in the ring been to the colored race what Bert Williams and J. Russell Johnson, besides many other negroes of repute on the stage are to their race, Johnson would have had more now than the money he could have earned; he would have held universal respect for himself.

The bookmakers have not had a haying season regardless of what one might suspect after hearing of the losses of the players on the ground. Many of the bookies have been bumped off right along with a whole lot of others anxiously awaiting Saratoga for evens or better. One book recently withdrew at Aqueduct with the layer stating he wanted to save the remainder of his roll for Saratoga. They were beating him too fast at Aqueduct. At Empire City it has been even worse, with the transients up there getting money. The casual drop-ins have left the track often with the books' coin. While the bookmakers have been using a percentage book ever so much more in their favor than in other racing seasons they have also been the victims this summer so far of innumerable bad checks. The system of betting now, through "the word" or a slip of paper, has become more and more the opportunity for welchers. The books have no uniform way of detecting the welchers. A bettor may welch on one book today and bet with another tomorrow. The only item the bookies have appeared to join in is a subterranean system of universal odds. Each book contributes daily for the odds in order to prevent too great a variation. The price may go down but it seldom will go up unless all books carry it simultaneously. The price for the books at the track has also dropped. Now the bookmakers are paying around $12 daily, according to report. They receive bills at the end of each week. About the worst case of welching reported this season was a business man, rated at over half a million, in business with his brother. The first day he bet with one book the business man won $6,700. He received a check the next morning and when the vouchers from the bank were returned they showed he had certified the bookie's check the same morning received. That same day the business man lost $4,200 to the same book, but stalled giving his check until the end of the next day, when he had lost another $2,500. He then gave two checks, one for each day, giving him another day to operate while his checks were going through. The following day he bet again with the same book, losing about $6,300, and gave another check. The next morning the first two checks were returned, marked "Payment Stopped." They had been signed with the firm's name. The next morning brought back the third check. This was so raw the bookmaker consulted authorities who advised that under the Bad Check law in New York State the business man could be prosecuted for issuing checks under false pretenses, but the bookie was advised he could not recover; only the State, which would demand three times the amount of the losses by gambling. The bookmaker told his attorney to go ahead and a summons was issued for the bad check giver. His brother appeared in court, stating it was a firm's check and not his brother's personal one, but the judge ordered that the brother be brought into court and held him for future examination. The outcome of that matter was not heard of up to this week, but it looks like an out for the books against the bad boys of the track. While the books may not collect the police court method would soon cure the welchers of giving in bad checks for their losses and collecting on their winnings.

The biggest win by any one book at the tracks around New York this season is said to have been the day when all favorites were bowled over in a row. One of the biggest layers at the track left for home after the last race $141,000 to the good. Another book that cleaned $22,000 on the first race, having no ticket outstanding for the first three, wound up the day $3,000 winner.

Jack Dempsey has selected Jack Kelly's country club at Beechhurst, L. I., for his road work while getting in trim to meet any heavyweight aspirant. Among others in the heavyweight class training alongside the champ are Joe Welling and Frank Moran.

At Prospect Park, Brooklyn, July 17, Waldron's Outlaws defeated the N. V. A.'s 6—3.

N. V. A.	AB	R	H	E	Waldron Outlaws	AB	R	H	E
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Totals	[illegible]	[illegible]	[illegible]	[illegible]	Totals	[illegible]	[illegible]	[illegible]	[illegible]

SCORE BY INNINGS.

Waldron Outlaws [illegible]

N. V. A. [illegible]

[illegible]

The fight fans who journeyed to Newark to witness the bouts conducted under the auspices of the International Sporting Club of New York all returned vowing that never again would they be induced to travel to a Jersey fight club when a big attraction was under way. All agreed that it was the best mismanaged affair ever pulled in the State of Jersey, and everybody conceded the State Guards and police were totally unable to get ticket-holders the seats they were entitled to. Fans who had paid $25 for seats were forced to stand in the rear, while holders of $3 admissions by slipping the soldiers a couple of fish, were ushered down to the boxes. As to the bouts, Fred Fulton took a beating about the mid-section for three rounds from Harry Wills, colored, and then folded up and wilted to the floor in the main bout. Johnny Dundee shaded Eddie Fitzsimmons, Jack Britton gave Marcel Thomas of France a fine pasting for nine rounds and knocked him out in the tenth, and Frank Moran and Wild Bert Kennedy nearly ruined the fixtures in a hippodrome affair given the raspberry by the fans. Interest will now center about the efforts of Dempsey and Kearns to keep the negro at a safe distance until Jack has had an opportunity to grab the soft change to be picked up by massacring Carpentier. The champion and his manager were present at the ringside. In response to queries as to whether he was to lift the color line Dempsey mentioned the demand for a Carpentier match and said it was up to his manager. There may be a demand for a Carpentier-Dempsey match, but unless the French champion can be handcuffed and dragged into a ring it will probably never materialize. Most of the discussion anent it will occur just previous to the Frenchman's next picture release.

George Walsh, heading a team of all-leaguers, will tackle Heine Zimmerman's Bronx Giants at the new Bronx Oval, 167th street and Westchester avenue, next Sunday afternoon at 3:30. The film star was forced to abandon his team recently due to extra work in the studios. He has formed another and expects to live up to his past record on the ball diamond.

A baseball team to be known as the "Silks and Satins" nine, representing the present William Rock show at the Cohan, was formed last week and is now booking games through Ralph Farnum of the Eddie Keller office. They are very anxious to take the number of the N. V. A. batters and have handed out a challenge to that organization.

U. S. WARNS EXHIBITORS.

Syracuse, July 28.

One-fourth of the 412 theatres in the Syracuse internal revenue district of 20 counties have 72 hours in which to pay the Federal special tax, if they are to avoid penalties. The local internal revenue chiefs were warned today.

ILL AND INJURED.

Ethel Hunter (Hallen and Hunter), who suffered a nervous breakdown while playing Keith's, Boston, several weeks ago, is recovering at her farm at Lincoln Park, N. Y.

Mrs. Geo. L. (Helen) Pelletier is recovering from an operation July 15 at the Methodist Hospital, Indianapolis.

George ("Red") McKay, the new angel of the Lights Club, was forced out of "Honey Girl" last week with an attack of mumps. He was confined to his home in Freeport, L. I. Joe Keno replaced him in the play.

PRODUCTION ENGAGEMENTS.

Hal Forde, with "Honey Dew" (Joe Weber). Mr. Forde recently appeared for a couple of weeks in vaudeville with Lieut. Gitz Rice.

Bobby Woolsey, with John Cort. Mr. Woolsey is of the vaudeville turn, Woolsey and Ardsley.

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SOMEONE SAID WHAT'S A "BIMBO" MEAN? YOU TAKE MY ADVICE [illegible] DON'T KNOW WHAT A "BIMBO" MEANS [illegible] BUT AWFUL NICE. PUBLISHED BY IRVING BERLIN, [illegible] [illegible] B'WAY [illegible] CLUB ROOMS [illegible] COPY ON PAGE [illegible]
"MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE"

NEW ACTS THIS WEEK

LA BERNICIA "Shadows" (5).
(Musical Dance Fantasy.)
17 Mins.; Four (special hangings).
Riverside.

La Bernicia, the prima ballerina, has struck a human interest chord with her new dance vehicle, credited to Frances Nordstrom, that should carry her through anywheres. It is titled "Shadows" and opens with an aged couple of the idealistically sympathetic kind, rumaging through an old trunk in their attic. With the ancient spinning wheel much in evidence, the attic itself looks quite as antiquated as its inhabitants. The cross talk between the couple is all in couplet rhyme. They come across various antique costumes which recall memories. The first a Japanese slipper brings a mental picture to their mind's eye of a Japanese dance. This attic scene is mounted on an elevation in deep "four." Curtains drop before it and the larger interior set in deep "three" discloses La Bernicia in Japanese attire for her Oriental toe number. A female harpist and a male violinist assist musically to one side, also accompanied by the house orchestra. Back to the aged couple in the attic for another memory recollection session prior to a gypsy number by Mlle. La Bernicia. A Hallowe'en number concluded with a very effective pumpkin head display on the darkened interior. The toe jazz and buck stuff got them strong at this point and the company departed to some half dozen curtains. The offering is artistically mounted and is "class" throughout. Big time, any time.

AL CONRAD and Co.
Comedy and Musical.
15 Mins.; One.
American Roof.

This turn starts out as a talking act and ends as a musical specialty. Conrad enters first carrying a violin case, which he opens, extracts a pint of hooch and takes three fingers. The girl of the act asks if he is the music master and there follows chatter anent things musical, his replies, however, carrying a double meaning with departing terms of booze the comedy idea. He says that his favorite composers are Haig and Haig, Hunter and Old Crow, and that he carries his violin in his hip pocket. But with the exiting of the girl, he borrows a fiddle from the orchestra leader and cleverly plays a classical tune. The girl is back with a piano accordian and the balance of the act is made up of a well selected routine of popular melodies. The act drew an encore, doing well opening intermission. The playing of the girl entitles her to name billing.
Ibee.

BATTLING NELSON (5).
Boxing.
11 Mins.; One (2); Full Stage (9).
23d St.

Battling Nelson, ex-lightweight champion of the world, is assisted by an announcer, four colored boys, and the "Battling Nelson Sparring Partner," a mechanical non-upsettable dummy that Bat invented. Bat illustrates the favorite blows of each champion, using the dummy for his opponent, and between times the four negroes pitch into the figure in a battle royal. Nelson refers briefly to his memorable battles with Joe Gans and illustrates the right scissors hook to the kidneys which he perfected to defeat the colored boy. For a finish one of the colored boys takes a smash at Bat who proceeds to knock out all four of them. Nelson is quite a showman and has arranged an interesting act. With the Walker law active and boxing flourishing again Bat should be considerable of a draw for the big small time houses. They were standing up at the 23rd St., and he held nearly the entire house, closing the show. *Con.*

DUNCAN and LYNN.
Song, Dance, Talk.
15 Mins.; One.
58th St.

Two men as physically spry, but externally aged "hicks." "Sadie Green, the Village Vamp," is vocalized for the opening. Crossfire ensues. More or less telling. A dance finish. They wager a postage stamp one could outstep the other to disprove their respective theories the other is physically "all in." The bet is anted to a bottle of sasaparilla and the stepping begins. They are showmen, both, and deserve the encouraging returns they earned. This style of act has been seen before and possibly the same duo may have been reviewed under another name. Small big and big small time should find plenty of bookings for them.

ARTHUR HAVEL and BROTHER.
Comedy.
12 Mins.; One (Special Drop).
5th Ave.

Arthur Havel and Brother are the former Arthur Havel and Co. without the woman. The two boys are now playing a skit in "one," opening as clothing dummies in cut-out sections of the street store front drop. The brother is the recherche "dummy," marked at $95 above his frame, while Arthur Havel is the take-me-home-for-$14 kind that his brother calls a hick. They exchange talk on the respective standing, leading to an argument that brings them out of their frames to do the boxing bout that was the laughing hit of the old sketch. The brothers also sing "It's All Right Now." The new turn, after the boys leave the frames, is quite remindful of the former business. Somewhat crudely running just now, the turn can stand some working. It misses continuity for better effect, the return to the frames being abrupt with the opening lost sight of when that point is reached. Smoothed out, the Havels have something for "one." Both the boys are likeable in their roles, play well and know how to hammer over the laughs. The hick playing boy or the brother of this turn is improving rapidly and taking his end now with quite some finesse. *Bene.*

FRANK WARD.
Monolog.
14 Mins.; One.
Fifth Avenue.

Frank Ward is sent in a sack suit. He opens with a nut song which preludes his chatter on the matter of being crazy. He admits he is crazy, so crazy he is insane and figures the audience is almost as bad to pay money to see him. Nearly everybody else is as bad, the musicians, for instance, who study for several years and so play all day. The talk switches to sweethearts, but Ward ventures the opinion all such persons are crazy too, wonders why a man in love needs a boat and a lake to tell his girl about it, when he (Ward) can do much better in a hallway. The latter section of the turn is similar to Ward's more familiar stunt, that of using his fingers as the legs of two dolls and having them dance on an inclined table. This bit earned him an encore which was an impression of Bert Williams' poker bit, also done by Ward before. The act did well on fourth, the doll novelty standing him in good stead and easily beating the chatter section. Wagl has been doing single for some time. Previously he was half of a two-man act. *Ibee.*

WHITNEY and WILSON.
Comedy Girl Act.
24 Mins.; One.
Harlem Opera House.

The comedy of the turn is based on the extreme fatness of one member and the comparative slimness of the other. The fat woman makes her appearance calling in a loud voice for "Louie." A quarrel ensues with the slim girl doing a soubret number on the stage. The fat girl avers she can do better, and after much amusing give and take of repartee goes upon the stage. More comedy develops in the talk. And while fat girl performs on the piano the slim one makes a change to extremely short skirts. She holds the audience while the fat one changes to an ordinary street dress with a slit in the skirt which shows a calf that wouldn't fit the subway. A final dance together gets them off after more talk and a piano number. A turn of fair small time value.

EVANS AND SYDNEY.
Comedy.
12 Mins.; One.
American Roof.

Two men, who to be different appear as house painters, with the regulation white "jumpers," with a ladder and some paint cans for atmosphere. There is little mention of their jobs. One talks about quitting, the comic of the team explaining that he cannot because President Wilson had made a regulation preventing anyone quitting work. Then followed a long speech about what the chief executive did though people said he couldn't do it—the sending of men to France, daylight saving and prohibition, the President being blamed whether or no. The dialog was interrupted while the straight man attempted a ballad. That registered feebly. In fact was a bad attempt and didn't fit—the singer seemed glad when it was over. The men closed with a familiar "nut" song duet. They did fairly on second. *Ibee.*

DE WOLF GIRLS.
Singing, Dancing and Piano.
18 Mins.; One and Full Stage (Special Set and Drops).
Colonial.

These girls are dancers de luxe. Opening in black bare-kneed panties with elaborate head dresses, they sing an introductory song about an opera singer's experience as a globe trotter wherein she meets the different types of dancers. Then to full stage showing a pretty set with a male at the piano. The first is a Carmen and Toreador double with smooth Spanish stepping, followed by a piano solo. Then one singles a Fay Painter number in Oriental costume, followed by the other's single, a Russian number with fur-topped boots. Each dance has an introductory song and the bare-kneed dressing effect is retained throughout. For a finish they blend into a lyric anent Jazz Babies and strip down in full view to pretty jazz costumes, following it with a song double, "Grown Up Baby Blues." They can coo this type of song with any, and as dancers are right out in front at all times. The wardrobe is classy and the whole act make a welcome addition to the novelty and dancing offerings. They can't miss anywhere. *Con.*

NORTON and NICKELLS.
Songs and Talk.
15 Mins.; One.
5th Ave.

A new combination for vaudeville. The duo are Jack Norton, formerly of Bentley and Norton, and Rhoda Nickells. Both are said to have been with "Flo Flo" last season. They appear to be breaking in and need more playing. Mr. Norton was trying for too much at the Fifth Avenue, straining and going after it too hard. He should ease up in poise, also lose some of the comedy material, for while it may be worth laughs for a small time audience such as the Fifth Avenue compares to, it could not be certain of results in other and better houses. His "good morning, good night; that day passed quickly," is a sample. The remark has been done to death on both big and small time around here. But the couple shine in song, and Miss Nickells particularly so. She is a striking blonde with a regular voice, an odd combination for vaudeville, too often kept away from the twice daily by productions. The couple open with a "singing lesson," with Miss Nickells at the piano. This starts them off nicely. Afterward it is talk and comedy by Norton when he, she or both are not singing. Among their songs are "Honey," "Bimbo" and "Marion," they doing very well with the latter, as "Marion" is made for a mixed couple and has a good melody. Norton and Nickells can go along. They sent themselves in very heavily at the Fifth Avenue, but proper adjustment will greatly increase their value as a turn. *Sime.*

DOROTHY WAHL.
Piano, Singing and Dancing.
13 Mins.; One.
23d. St.

Dorothy Wahl (formerly Jackson and Wahl) is essaying a single. Opening with an introductory song commenting on her name, she blends into a fair comedy number (going to the piano and accompanying herself), of the "fly" type. The second song is another comedy effort. "Keeps On Hanging Around," which also lacks punch. A well executed piano solo follows. A recitative bit was next, Miss Wahl giving an impression of a school teacher lecturing her class 15 years hence, referring to booze as historical and commenting on current city life. While the theme has been much abused of late, this recitation is well written and was the high spot of her act. Another song, followed by a brief dance well done, concluded. Lack of proper material will keep Miss Wahl from going far with this turn. She has a capable song delivery and if properly outfitted should qualify for the larger houses. *Con.*

PIERCE and GOFF.
Musical.
13 Mins.; Two.
5th Ave.

Two girls with a xylophone, cornet and piano. The girls are brunets, from the West, and look well. They are still shy on knowledge of Eastern vaudeville, however, and need instruction on framing the turn. They run to slow tempos and hold to them too long, especially at the opening. One of the young women is an excellent xylophonist and the most vivacious of the couple, while the other miss seems too shell, intent upon her cornet. The act can get over on looks on the small big time in an early spot until the girls find themselves. *Sime.*

DOLLY KAY.
Songs.
11 Mins.; One.
Palace.

Dolly Kay bowed into vaudeville a little over a year ago. She is of robust type, with a voice built for songs of syncopation, or, as it once was called, "coon shouting," and she has real ability in that line. Her routine now is practically all new, with the numbers appearing to be of the published variety—natural, since there are few special materials in her line. She opened with "Mammy's Arms," which got something, and shot off with a new and curious lyric, "Bimbo Down in the Bamboo Isle." The third song was a sort of "pick" ballad, "Rockabye Melody Mammy," but she was back in style again with "Sweet Papa, Mamma's Getting Wild." She took a well earned encore with "Wild About Moonshine," the chorus having a sort of recipe for a home brew drink with the "kick of a jackass," which the house accepted with delight. The majority of Miss Kay's songs have something to do about Mamma or Mammy, but that may be more the lyric writers' fault than hers. She attempts no shimmy, but all the time seems "rarin' to go." She was accompanied on the piano by Phil Phillips. Miss Kay has an awkward way of bowing, but she earned "a mouthful" opening intermission and accomplished a hit. *Ibee.*

BROWER TRIO.
Musical.
25 Mins. Full Stage. Special Drops.
Harlem Opera House.

A polite parlor turn smartly dressed and executed with class, its principal failing is the absence of comedy. It's the sort of a turn that would be shoved into the middle of a bill that was overweighted with boisterous turns as a balance and to provide relief. Its usefulness, however, is likely to be confined to this sort of bill. Two Tuxedo-clad boys, one playing the saxophone and the other a violin, appear with an exceptionally well dressed woman who plays the piano and does some song numbers in a fine soprano voice. Their music runs to trios and solos, the violin number being best, although the violinist chose a rather high class selection. There is an absence of jazz until the last, when the trio attempt a "wild" number. But it has not enough pep. The trio need a more gingery routine, and, above all things, a better finish.

"ON THE BOWERY" (3).
Song, Dance, Talk.
15 Mins.; One (Special Drop).
58th St.

This turn may have been seen before under a different cognomen, as the general idea of the skit is reminiscently familiar. Before what purports to be the lower Bowery, in the Chinese district, a copper, an East Side male habitue and a Bowery "moll" are introduced via alternate sessions of cross talk with the representative of the law. This is fast and effective and paves the way for the Irish ballad by the policeman. The other man then got across an eccentric dance solo prior to the indulgence of some more crossfire and business. This phase of it became less effective by virtue of indiscriminately selected tried and true, and therefore too well known, gags. The couple did a "tough" waltz number followed up by another ballad by the "bull." Still more patter preceded the finish, a rendition of "Oh By Jingo" with a brand new lyric, eulogizing a someone denoted as "Boo-la-boo" instead of the former title. They accepted an encore to rousing response. It's a surefire pop house act.

"TOMMY ALLEN" and Co. (3).
Comedy Sketch.
20 Mins.; Full Stage (Special Set).
23d St.

"Tommy" Allen is a comedienne. The act is probably a tab that has been playing around the Middle West. It is played in an ancient looking set showing a hotel office. The lines and business are old acquaintances, but Miss Allen is a sterling rough comedienne who would be a great recruit for comedy movies. She takes falls like one of Mack Sennett's female comediennes. The three assistants are girls, all nice lookers. One applies for a room and the rough comedy starts with Miss Allen doing a half soused clerk. She has a funny telephone bit, mixing up a punch dipper with the receiver. The roomer is an actress and a telegram telling her the "troop" won't arrive serves as an excuse for the others to volunteer for specialties. Sure fire for the small houses; riotous, laughing hit at the 23rd. *Con.*

HARRY J. CONLEY and CO. (1).
"Rice and Shoes" (Comedy).
22 Mins.; Full Stage (Special Set).
5th Ave.

Harry J. Conley and Co. were at one time when playing the Middle West known as Harry and Etta Conley. Now the billing is of Conley only mentioned and Naomi Ray mentioned as the support. The present skit, "Rice and Shoes," is credited to the authorship of Grace Ryan. The Conley current act is reported very much different from the first turn, which did not reach New York. The present act has Mr. Conley as a rube boob, very much along the lines of Jimmy Barry. Conley goes in for the same sort of rural pantomime and gets a great deal out of it. He enters on a motorcycle. There is a young girl in the full stage exterior landscape, seated on a bench reading a paper. He bucolically proposes to her, but when presenting the girl with an engagement ring she throws it back at him saying it didn't cost over $2.25. He said he saw the motorcycle first. The act's biggest laugh is on a Times building gag. Following dialog and pantomime business by Conley and close harmony singing by both, the skit runs into a slow pathetic anti-climax with the couple hugging for a picture. The finale is the motorcycle disappearing down a road, with the couple ostensibly entering a church (evidenced by the church being lighted up), then proceeding up a hill to a house that dims its lights when the couple enter. Outside of a couple of draggy spots which makes the turn run too long, the act is there for comedy value. Conley assures that through his character boob playing, but there is hardly anything in the turn that smacks of originality, although the whole is blended so neatly few audiences, if any, will detect the familiarisms. Among the latter after the Harry type is the shoe squeaking, also the disappearing red rear light a la the Langdons' auto, and even the house on the hill, together with Conley after exiting off stage to shoot himself, saying he "missed" upon returning. There is a section or two near the finish quite remindful of the kid act of Rawson and Clare in the manner they are handled and played, but other than these minor points there is no direct similarity to any particular turn. The most direct points that could be recalled from some other act is the "family tintype," almost exact as formerly done by Al and Fanny Stedman. It was a laugh, however, at the Fifth Avenue and will be anywhere. Mr. Conley plays the act, carries it and makes it good for a first half spot on a big time program. As a character comedian Conley looks possessed of possibilities, for he is a pantomimist who might be adapted as a greater asset to a character of his own creation. *Sime.*

NOTES

Marilyn Miller and her sister, Mrs. McKowen, sailed July 28 from the other side, for home. The young women had a narrow escape from a casualty recently, while on the Thames in a small boat. Just as the boat had about reached shore, it sunk.

Gene Myers has returned to Loew's American and resumed his managerial post. He has been managing Loew's house in London, Ontario. S. Springer, who ran the American during Meyers' absence, remains as his assistant.

Paul Dickey and Charles W. Goddard's play, "The Broken Wing" goes into rehearsal next week under the management of the Aborns. The piece was tried out in stock some months ago and has since been rewritten.

Emile Gross, manager of Moss' Hamilton, will be transferred to the new Moss Coliseum at 181st street when the latter opens Labor Day. The present manager of the Regent will succeed to the Hamilton vacancy.

Dr. Julian Seigel, the theatrical dentist, has returned to his office in the Putnam building after several weeks' vacation at the seashore.

Henry J. Goldsmith, of H. J. & F. E. Goldsmith, theatrical attorneys, is on a three weeks' loaf in the Adirondacks.

Silver and Berger, vaudeville, have dissolved partnership. They will continue in vaudeville with other partners.

PALACE.

Here's a safe bet—that the crowd at the Palace was not much greater in number Monday night than on the previous Monday. True, there were standing aplenty, but they were standing last week when it was humid and hot, in violent contrast to this week's cool, fresh start. The answer is that the catch line, "A national institution" used for the "Follies" applies in greater truth to the Palace.

This week's show held a heavy percentage of hits which is surprising in a way, for it was not a summer show in type, there being more talk in the performance than in months here. Of the four turns to be called as talking acts, at least three went into the hit division, including two single men.

Jane and Katherine Lee, the "baby grands" in Tommy Gray's "The New Director," assisted by William Phinney, took the headline and delivered a high score on seventh. As kid actresses they have no competition in the vaudeville field, and that they did step from films to big time to be featured and headlined speaks volumes. Able to accomplish that at so tender an age, opens a vista of future triumphs on the stage. For the kids do get their audience at the finish with the real tears and the sobs—as natural a bit as the most sentimental could wish for.

With Davis and Pelle listed there was the chance that Pat Rooney would "act" with the acrobats. But they were too far removed, although at the matinee when the opening act was delayed in arriving in town, Rooney capered with them to even up things. The Rooney and Bent revue, "Rings of Smoke," is in its third week at the Palace—the only act to be given a consecutive month's booking at the Palace this season thus far. Closing intermission it again tore off a hit score. The individual honors were easily taken by Rooney, he winning the house several times. Once with his stepping to a melody from "Irene," again with his leading of Vincent Lopez's "Kings of Harmony," and again when he suddenly burst forth Monday evening with comedy lines on Kipling's "Boots" which had been recited by Eddie Foyer. Rooney's parody was: "Booze, booze, booze. The price is going up again, never coming down again. There's no discharge in the courts." Lopez's cornetist, too, drew a big hand with a solo.

Foyer was on just ahead. He has the unique position of being perhaps the only recitationist of first water these days whose main purpose is the reading of poems. His idea of light and shade accomplished through the comedy opening of chatter anent a cheap eating house affords a comedy contrast that makes his readings stand out nicely. He gave Service's "The Shooting of Dangerous Dan McGrew." Request from the audience lead to a tie between "The Raven," "Gunga Din" and "Boots." Foyer said the Poe poem was long and rather gruesome, so "Boots" was done and he was given a half dozen "bows."

Julius Tannen, the other male single, tossed off his chatter next to closing, leaping with verbal agility from Minneapolis to Los Angeles and back to Rockaway, described as a place where the English language is not understood. Tannen, too, came through with a ripping bit of poetic reading called "All Americans," an appeal and a protest against foreign agitation here. There seemed to be plenty of fresh matter in the Tannen talk and a few familiar lines. One of the latter was about the laundries sharpening collars while cleaning them. Ed Wynn is using that gag in his "Carnival." Neither has specifically made claim to it.

Dolly Kay was (outside the Rooney and Bent act) the sole song specialist of the evening (New Acts). That may be one reason for her copping an undisputed hit opening intermission with her syncopated warbling. Paul Decker and Co. in "—— and Son," by Edwin Burke, showed in third position, doing well there with the rather safely plotted sketch. Decker was breezy as usual. Frank MacDonald as the blustery father was excellent at the opening. Frank W. Taylor was very good as the western speculator. Helen Vallely played the private secretary. She spoke her lines in tones much too loud.

Emmerson and Baldwin with their melange of comedy, magic, capers and club work, did a fast second. They have dressed up the turn a bit, employing a special drop with a cut-out in the center showing a blind drop picturing a piano. The latter is used for a laugh. The Chandon Trio opened with aerial acrobatics which drew attention. The routine for the best part is pretty and it was well rewarded. Tannen called attention to the crack routine of Davis and Pelle, who were sent on to close. About a third of the house remained. *Ibee.*

COLONIAL.

A whale of a show at the Colonial this week with business getting a great lift from the weather. It looked like the middle of the season Monday night when the first act stepped out on the rostrum.

A mixup occurred after Anderson and Yvel had given the show much impetus with their clever skating novelty turn. At the completion of the act a stage hand asked the indulgence of the house saying the second act (Parish and Peru), hadn't arrived and they would act for No. 3. Then followed a five-minute stage wait while the house grew restless and broke in to frequent applause spasms.

Finally Bert Fitzgibbons wandered on. The daffy one had been moved up from the fourth spot and had to stall for several minutes to wait for his brother, Lew, who was dressing when the call for pinch hitters sounded. Fitzgibbons thereupon proceeded to demonstrate "spots" meant nothing in his life, by stopping the show cold in the deucer. He nutted his way into instant popularity and was very muchly indebted to his brother's likeable personality and musical ability. About the middle of the act Bert discovered the signs hadn't been changed. He immediately put on a clown skating burlesque sliding back to appear with some of Anderson and Yvel's wardrobe. It was a howl.

The De Wolf Girls (New Acts), followed and registered strongly in their singing and dancing routine. The girls received two large bouquets of flowers when they finished. They were forced to an encore.

Parish and Peru arrived in time for fourth. They took full advantage of the spot and didn't slow up the fast moving bill. As a matter of fact the show played much better with the sure fire Fitzgibbons in the early position, for he made it soft for the entire first half following.

Miss Billie Shaw and Co. (New Acts), closed the first half with their dancing revue making a decided impression. After intermission and "Topics," Al Raymond in a tangled talk monologue got them, after a slow start. It wasn't the softest place for the Dutch comic but he went after them heroically and at the conclusion had registered a long series of hearty laughs. Raymond is of the school that gave us Cliff Gordon and Senator Francis Murphy and follows the well beaten paths of these exponents of the garbled English. He has excellent material commenting upon everything topical and current and is showman enough to milk it. He went over strongly.

The "Shoe Shop" followed. It is a new revue featuring Foley and La Tour and George Leonard. The latter attempts an old "roue" and his purchase of a shoe shop for his latest flame, who later turns out to be the sweetheart of his son, serve as the nucleus for the interesting little story. The act is prettily produced and there are six sweet looking choristers, who show several charming wardrobe changes. Barring a slight dullness at the opening, while the plot is unfolding, it is a fast moving offering. Eddie Foley is a clever versatile light comedian and handled his comedy scene in masterly fashion, ad libbing his way to big laugh returns. Miss La Tour sings and dances prettily as the sweetheart and rounds out the cast nicely. "The Shoe Shop" can follow any of the girl acts. It interested throughout in the second after intermission position.

Whiting and Burt rolled up an impressive total in the next to closing position. Most of the songs are new. "I've Got a Bimbo," doubled in boyish attire; "Pretty Little Cinderella," with Sadie Burt in a nightie in bed with a doll and picture book. "Alimony Blues," a solo by Whiting; "Dog Gone Dangerous Eyes," one of their crying doubles, and "What Did She Say," the talking double held over from last season. They were favorites from the start and made the published numbers sound like new under the clever handling. A recitive encore was new.

The Fartino Troupe, on after 11:25 with aerial stunts, played to a collection of travellers. *Con.*

ALHAMBRA.

Some night a Variety critic is going to get into the Alhambra without being subjected to a third degree from the man in the box office, who takes the attitude that the reviewer is trying to beat the gate. The usual proceeding is about as follows:

Assignments handed out in the office about 2 p. m. and reviewer draws the Alhambra. After getting the theatre on the phone the following conversation usually ensues:

"Hello, Alhambra theatre?"

"Yes."

"Mr. Mussell, please."

"He isn't here."

"Will you ask Mr. Mussell to reserve two seats for Mr. Conway of Variety for tonight?"

"Mr. Conroy?"

"No, Conway—C-o-n-w-a-y."

"All right, Mr. Connolly."

The scene changes to 8:10. The reviewer and his girl arrive, the former getting in a line that stretches around the block. At 8:15 he has reached the box office and presents his card with a beaming countenance to the man behind the grating and inquires, "Have you two for me?"

Box Office Man (after looking through reserved seat envelopes)—Who reserved them for you?

"I don't know. I phoned from the office."

"Do you want to pay for them?"

"Why, no; I'm catching the show and we don't get any office pass from this house."

Box Office Man (reluctantly taking two from the rack)—Didn't someone from your paper review this show last night?

"No; you must be thinking of some other paper."

"All right. Next."

Reviewer, with face like a sunset, rejoins her and mutters all evening to himself, with the result that, like most critics, he thinks of everything except the show.

Pat and Julia Levola opened with wire-walking act. Pat had to pull some Babe Ruth wire stuff to get the mob to turn their eyes away from Julia while she was on the stage. She is the most restful eyeful seen in ages.

Leavy and O'Connor, two good hoofers, were second. Miss O'Connor does some nifty jazzy eccentric stepping and Leavy is also a worthy knight of the hoof. She showed a couple of nice changes and handled two solo vocal numbers in good voice.

Yvette (New Acts) was third. This act started something and Harry and Anna Seymour followed and finished it. The girl hung up an individual hit with her comedy impressions of Grace La Rue and Eddie Foy singing "Peggy" and Clifton Crawford reciting the sneezing classic, "Kissing Cup." All the impressions were faithful reproductions. They were forced to beg off.

Carlos Sebastian, assisted by the Myra Sisters, closed the first part. The dark-haired sister does herculean work as a dancing partner of Sebastian in the doubles and the other contributes some good solo work, pulling a toe dance and playing a violin simultaneously. At the finish, both in huntress costume, are driven over hurdles by Sebastian as the Whip, with novel lighting arrangement giving a cinema effect that was a hurrah closing. The girls work like beavers and aid materially. Coupled with Sebastian's showmanship, it made an unbeatable combination.

Lillian Herlein opened after intermission. Miss Herlein was suffering from a noticeable cold, which flattened her out in her upper registers and proved an insurmountable obstacle. She shouldn't attempt to work in her present condition, as her distress communicated itself to the house and made them restless. Earl Thurstenson at the piano saved the act from a bad flop with his playing and knowledge of musical values.

"A Trip to Hitland," the surefire song writers' revue, followed and got over with a bang. The idea of writing a song in full view of the audience cinched things for them, and most of the Harlemites took the thing seriously. Even when Nat Vincent sang the completed version and forgot to look at his notes for the lyric the house didn't seem to tumble. Leon Flatow is handling a solo and putting it over. He should cut out the stalling for curtains at the finish, however. The way the act went Tuesday night left nothing to be desired, without any artificial respiration.

Burt Gordon and Gene Ford ruined the show down next to closing. Every time Gordon looked at the audience they yelled. He has a nonchalant, quiet delivery that is the essence of form—and what a partner! Miss Ford is one of the best women straights in vaudeville and is also possessed of a mellifluous soprano voice. A double at the finish with both harmonizing was a high light of the evening.

The Donald Sisters, two clever female hand balancers, held them fairly well. The house was about three-quarters full on the lower floor, with the rest in proportion. *Con.*

RIVERSIDE.

A layout with very few "names" and unpretentious on paper, this week's program at the Riverside, shapes up into a well-balanced, smooth-running bill. The only "name" of repute, as a matter of fact, is the headliner, Stella Mayhew, who is assisted by Billie Taylor in her telling song and patter routine. For the main the supporting bill is a sure-fire collection of standard turns.

Jenner Brothers opened with a neat trapeze routine, featuring simultaneous work in mid-air performed with skill, speed and precision that evoked spontaneous approval from the audience. The Quixey Four in the deuce position, came in for strict attention with their songs and banjo work. They wound up with a published number, "It's the Way She Does It," which a local music publisher recently ordered taken off the floor and buried on the ground of being smutty. Judging from the lyric and the manner it was received it appears as if this publisher has gone to the opposite extreme of being prudish. Suffice it, the quartet made excellent use of the song to serve their own purposes.

Eva Taylor and Co. offering "Virginia Rye," their post-prohibition satire, pleased exceedingly. The character player is deserving of program billing.

Margaret Young, next to closing the first half, chalked up one of the hits of the show with her song routine. Her chorus girl number set her in right with the customers and following her own inimitable rendition of "Oh, by Jingo," she had them begging for more. "By Jingo" was in the nature of an encore, as it was, but she was compelled to respond with two more extra innings, doing "Where Is My Sweetie Blues?" and "Bimbo on Bamboo Isle." That probably exhausted her routine, else she would be up there yet. Miss Young is a "warm" sort of a miss with a harmless way of putting over a naughty lyric that is undeniable.

Stella Mayhew, moved down from No. 2 following intermission to closing the first half, despite the fact she had to follow the preceding vocal "single," more than overcame such handicap—if handicap it was—and also departed with a perfect score. Miss Mayhew is an excellent showwoman who knows how to get all there is out of her stuff to the best advantage.

A. Robins, working minus his female partner, who usually accompanies at the portable organ, was a revelation and a pleasant surprise to the Tuesday night audience. He probably never went better before. His voluminous breeches, the makeup, business and the musical imitations themselves left nothing to be desired as far as their applause-fetching ability was concerned.

Ed Bernicia (New Acts), who exchanged positions with Miss Mayhew, was respectfully received with her tastefully mounted vehicle and warmly sent off. Billy Glason, next to closing, sang and talked his way to a hit. He gives Neal R. O'Hara, the N. Y. "Evening World" humorist, credit for his material. Much of it is familiar, although the greater portion is quite original, and, what's more, very effective. That "Matrimonial Handicap" thing listens very O'Hara and is a corking finish for any male single extant.

Collins and Hart, the originators of their travesty sort of acrobatic routine, which has become familiar through promiscuous adaptation and imitation, still proved heavy as of yore and held them in to a man, woman and child. *Abel.*

AMERICAN ROOF.

All the comedy for the first half show was in the second section of the bill, and though the performance was slow in getting started, it proved satisfactory through the late comedy punch.

Tom Maloney was the laughing hit of Tuesday evening. It's a matter of record that he lands every time he plays this house, and he plays it a number of times during the season. His monolog with the bricklayers' union meeting the main idea is "pie" for the west siders. They love the brogue chatter, though they know it well. Little if any change in his routine with the "aye" song at the finish tickled the house as usual, and with the last line telling of a place where they had bottled beer, the "aye" was a great shout. No doubt about Maloney being the American's favorite monologist.

Harry Brooks with two assisting players was on just ahead with his loveable "The Old Minstrel Man," a comedy sketch with a dash of music. This is one of the few playlets that has stood the test of seasons of repeats. There are some genuine laughs—one when he fails to hear his pose grandson rehearse the gestures for a temperance talk and calls him a "gosh blamed liar." Brooks' old man is one of the best bits of characterization in pop.

Al Conrad and Co. (New Acts) opened intermission well. Closing intermission, Arthur Millard and Minna Marlin ran as the headline. They have fashioned their routine into a sort of song revue, the wedding song at the opening sounding exclusive. Through a lyric arrangement the groom explains to the bride several spots in New York where they are going on a honeymoon, which permits a Chinese bit, the number being "So-long Oolong," and their Bowery bit with the tough dance finish. The team is not rich in vocal possessions, but it secures pleasing results.

Harry Fisher, assisted by a girl (formerly there were two in the company), opened the show with his cycling routine. The girl was on first with a bit of wheel work, followed for some reason by a dance. The last was out of place. The girl, however, showed her worth later, appearing in an "Annette Kellerman" to show off a nifty figure while she teamed with Fisher a-wheel.

Evans and Sidney were second (New Acts), with Six Imps and a Girl appearing third. The blondness of the toe dancer is in strange contrast to the "imps," who are a devil flock of Arabs, whose routine quickly exposes them. By way of a novelty, however, the act serves. Grace De Winters with a ventriloquistic turn was fourth, the Kias closed. *Ibee.*

AUDUBON.

A sudden change in the climatic condition was responsible for quite a large July gathering at the Audubon Monday evening.

The Chaplin feature "By the Sea" played in with the weather conditions as far as drawing power was concerned for it was applauded before its presentation and the majority took the walking fever immediately following the conclusion.

The vaudeville end was not in favor with the exception of a comedy playlet entitled "Such a Little Devil," and Bert Earl and Girls, the latter being the hit of the bill.

The comedy skit occupied No. 2 spot, and is played by an alleged married couple and two small youngsters of opposite sex. Following the supposed couple having a quarrel the youngsters appear, the male attired as a devil (minus horns), called "Temptation," and the other as an angel (minus wings), called "Conscience." Children go off one side for a minute and make a wager as to which one will be successful.

Kala, man, as a frog opened the show with a fair routine of contortionist work followed by Flagler and Malia, man and woman turn, offering comedy talk, songs and imitations. The comedy material is way off form, in fact antique and could be replaced with an extra imitation. With the foregoing and careful selection of song material the couple should get over at the smaller houses.

Clarence Nordstrom, assisted by a pianist, followed Fox News and it was one of those acts lacking material and showmanship, but still making himself liked. His routine mainly consists of songs.

OBITUARY.

Benjamin Thomas Allen.

Benjamin Thomas Allen, age 51, leader of the New York Subway Band, died last week at his home in Mt. Vernon, N. Y., following an attack of lobar pneumonia. He was at one time leader of the 13th Regiment Band of Brooklyn.

IN LOVING MEMORY
OF OUR SON
JOHN McLALLEN
Who Left Us July 22nd, 1920
GOD'S WILL
We Loved Him As Did All Who Knew Him
MR. and MRS. JACK McLALLEN
(McLALLEN and CARSON)

CARLOS TROYER.

Carlos Troyer, musician and composer, at one time accompanist to Jenny Lind, died in San Francisco July 26, aged 94.

IN LOVING MEMORY OF
GEORGE KIA
Who Suddenly Died July [illegible], 1920
GONE BUT NOT FORGOTTEN
Mrs. Pat Kia, Kiddies and
Kelemeku Troupe

John McLallen, 9-year-old son of Mr. and Mrs. Jack McLallen, was drowned July 22 while swimming at Ridgefield Park.

IN MEMORY OF
CYRIL BIDDULPH
P. P. C. L. I.
Killed Near Arras, August 29, 1918
[illegible]
LIONEL.

The mother of Leopold Friedman, general counsel and secretary of Loew's, died July 17, aged 75.

NO. 2 "VARIETIES."

Harry Carroll and Carlton Hoagland have produced a No. 2 version of "Varieties of 1920," the vehicle which Carroll is now using in vaudeville.

The second act features Jack Waldron in Carroll's role, and will play the western Keith and Orpheum circuits.

The Carroll act will appear in the metropolitan and eastern dates.

If You Don't
Advertise in
VARIETY
Don't Advertise

THE INVINCIBLE TRIO

NOT A VAUDEVILLE ACT, BUT

3 REAL **HIT** SONGS 3

EVERYBODY SAYS SO — SO WILL YOU

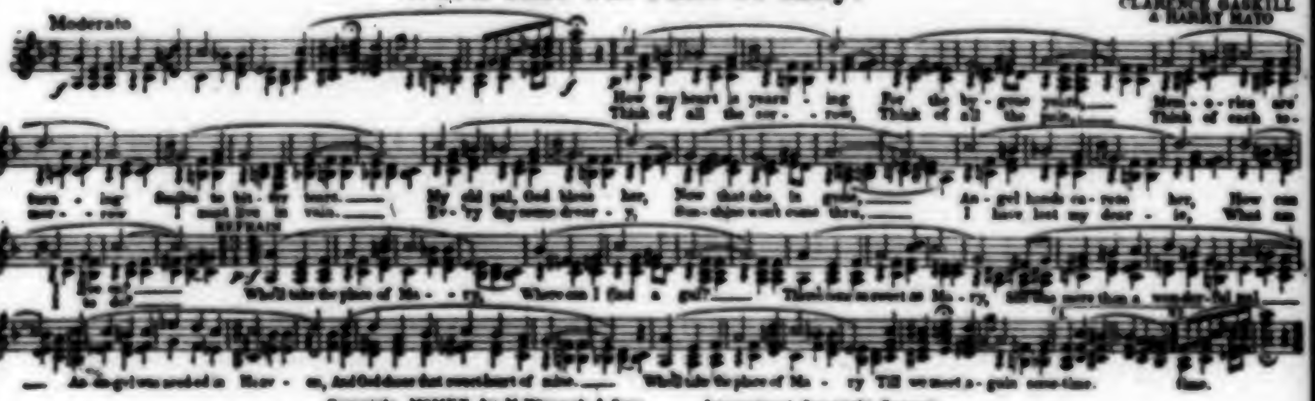
PROFESSIONAL COPIES AND ORCHESTRATIONS ALL KEYS

SEND FOR DOUBLE VERSIONS

WHO'LL TAKE THE PLACE OF MARY

Who'll Take The Place Of Mary?

By ALFRED DUBIN
CLARENCE GASKILL
& HARRY MAYO



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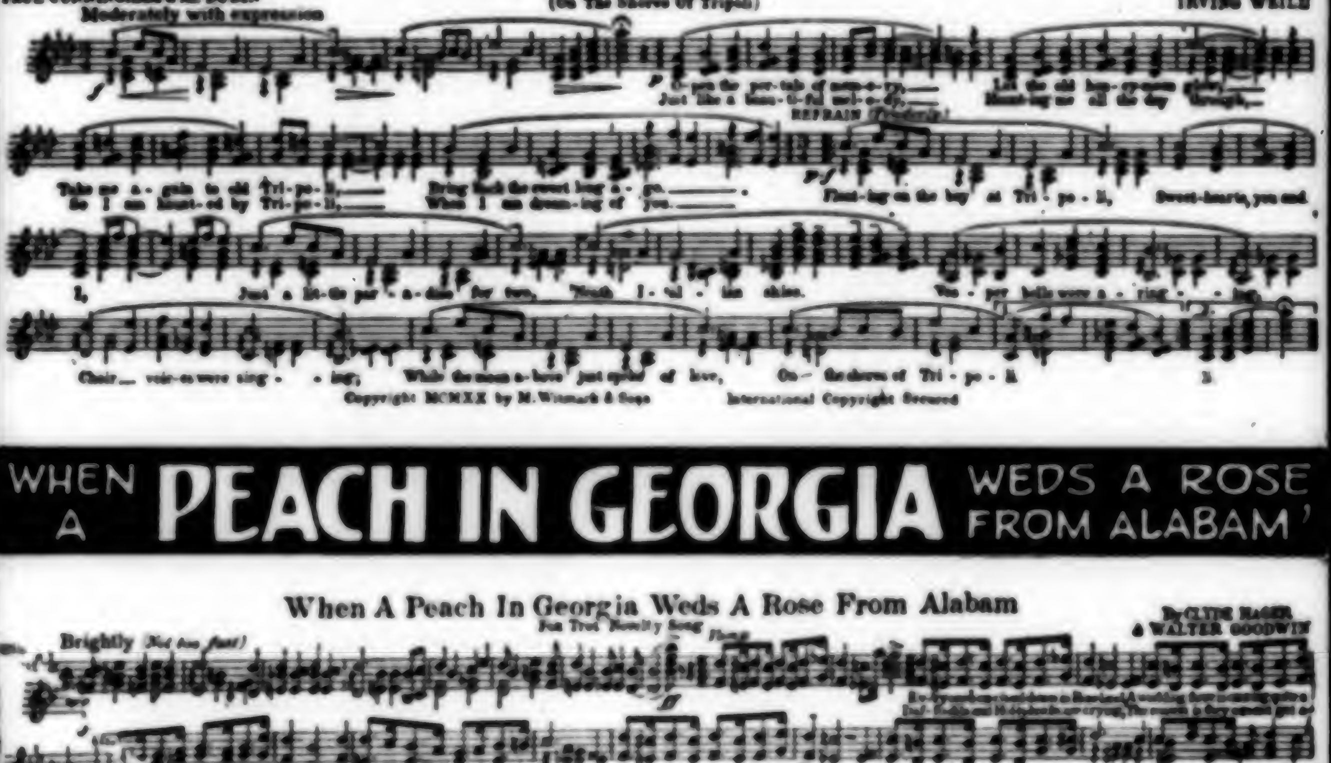
TRIPOLI (ON THE SHORES OF TRIPOLI)

Lyric by
PAUL CUNNINGHAM & AL DUBIN

TRIPOLI
(On The Shores Of Tripoli)

Music by
IRVING WEILL



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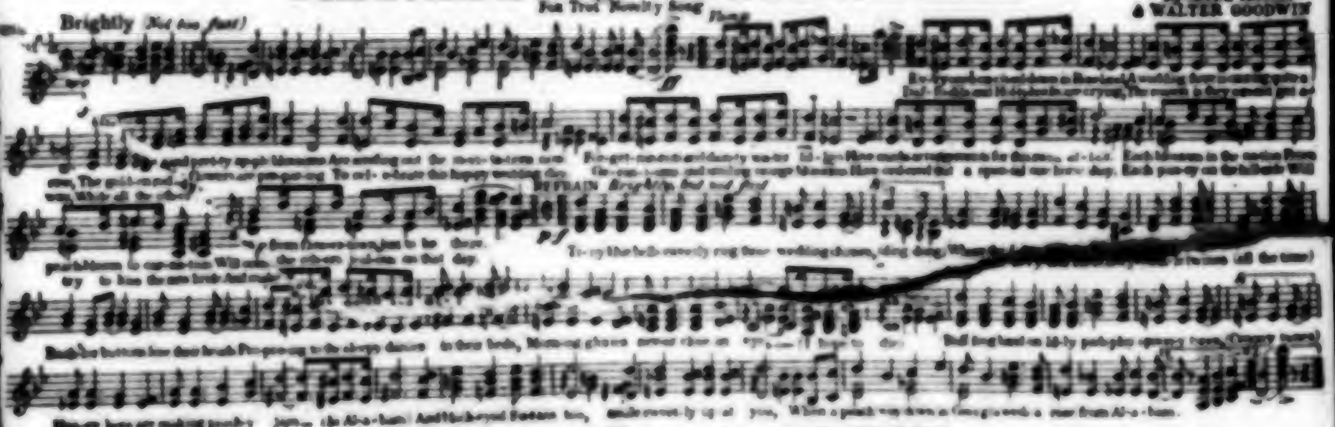
WHEN A PEACH IN GEORGIA WEDS A ROSE FROM ALABAM'

When A Peach In Georgia Weds A Rose From Alabam

Fox Trot Novelty Song

By CLYDE HAGER
& WALTER GOODWIN



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M. WITMARK & SONS AL COOK 1562 Broadway, New York

To SHOWMEN and SHOW PEOPLE:

MEMBERS OF THE

Vaudeville Managers' Protective Association

are continuously having drawn to their attention that attempts are being made all over the country under various forms and in many ways to trade upon the established reputations of the several vaudeville circuits connected with this Association.

We ask showmen and show people anywhere and everywhere, when they hear of any person professing a booking or other connection with a regular vaudeville circuit that they suggest to the lay people approached for the purpose of interesting them in vaudeville or other theatrical ventures by mis-use of any of our members' names, to communicate with the **Vaudeville Managers' Protective Association of New York City** for any information desired.

This Association will at all times give complete information as to the booking affiliations or connections of our members. In that way imposters may be detected and the general public safeguarded from fraud through any one impersonating himself as a representative of a recognized vaudeville circuit.

It is suggested to our members, the executive staffs of their theatres and show people that they commence a campaign of education among lay people they come into contact with, locally for the purpose of having the people of any town who may be approached with theatrical investment schemes, first submit those schemes to local theatrical men before plunging into them. This may best be done, of course, by impressing upon local newspaper men the importance of having their reading public informed of these conditions.

When suggested schemes are told you, if you are not in a position to make full answer, when vaudeville is concerned in any way, write or wire us and we will furnish you with all information.

Or tell your fellow citizen to inquire of the

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

PAT CASEY, General Representative

Columbia Theatre Building, New York City

BILLS NEXT WEEK (AUG. 2)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to the booking offices they are supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

NEW YORK CITY
Keith's Palace
Harry Carroll's Rev
Rooney Bent Rev
Bert Fitzgibbons
Dore's Co
Clifford & Wells
Parish & Peru
Marie Lo
*4 Lamys Bros
Keith's Alhambra
The Reals
Dillon & Parker
Bernes & Freeman
McConnell Sis
Breen Family
J R Johnson Co
D & L Walton
Amoe & Winthrop
Lightners & Alex
Keith's Riverside
Fern Payre
McLellan & Carson
Bedford & W'chest'r
Chas Sale
Kramer & Boyle
Masters & Kraft
Brent Johnson
Lillian Herlein
Keith's Royal
Harry J Conley Co
Alan Brooks Co
Dolly Rogers
Whiting & Burt
Gen Pisano Co
Clark & Verdi
Sailor Reilly
Wilson Aubrey 3
Alfred Latell Co
Keith's Colonial
Eva Shirley Co
Morton & Malley
Leavy & O'Connor
Willie Hale & Bro
Harry Holman Co
Chas King Co
Bender & Herr
Harry Breen
Keith's 81st St.
Ronaus Duo
Leonore Kern
Paul Decker Co
Chung Hwa 4
Cartmell & Harris
Clark & Bergman
Keith's H. O. H.
2d half (5-8)
Chic Murray
Frank Wilson
(Others to fill)
2d half (30-1)
*"Over The Cups"
*Albert Perry Co
Frank Gaby
4 Pashas
(Others to fill)
1st half (2-4)
The Rechecks
Leon Varvara
E H O'Connor Co
Raymond & Sch'm
(Others to fill)
Proctor's 58th St.
Kafka & Stanley
Jarvis & Boyle
Horton & La Triska
Travers & Douglas
A & T Bell
Monroe & Grant
2d half
Jessie & Clasie
Ronna Sis
Quigley & Farrell
*Foster Ball Co
Ruth Budd
Oxford 3
Proctor's 125th St.
2d half (30-1)
Frank Hartley
Sam Liebert Co
"Hits Sells Rev"
(Others to fill)
1st half (2-4)
Hughes & De Brow
Tommy Allen Co
Chris Richards
(Others to fill)
2d half (5-8)
Kafka & Stanley
Miller & Bradford
Joe Towle
(Others to fill)
Proctor's 5th Ave.
2d half (30-1)
The Rechecks
Mack & Lane
Bob Milliken
Bert Earl Co
Marie Lo Co
1st half (2-4)
Royal Gascoynes
*McCloud & N'man
Frank Mullane
(Others to fill)
2d half (5-8)
J & N Olms
Raymond & Sch'm
(Others to fill)
Proctor's 23d St.
2d half (30-1)
Paul Petching
*Past Present & F
Frank Ward
*Chester Ford Co
Cerdone's Animals
(Others to fill)
1st half (2-4)
Frank Wilson
*Carver & Randolf
(Others to fill)
2d half (5-8)
Leon Varvara
*Hughes & Deb
(Others to fill)
CONEY ISLAND
Brighton
Mr & Mrs G Wilde
*Pavone
Adelaide Bell Co
Margaret Young
*"Bicely Bicely"
Julius Tannen
Ronald Sis
(One to fill)
Henderson's
Toney
M Sherman Co
Bradley & Ardine
Dolly McDermott
De Wolf Girls
Lillian Shaw
Harry Fox Co
3 Nightons
BROOKLYN
Keith's Orpheum
Quincy 4
Emerson & Baldwin
Henry Santrey

Alex Bros & Co
Dolly Kay
J C Morton Co
Walthour & Pr'nc's
Robins
Keith's Greenpoint
2d half (30-1)
May & May
"How About You"
(Others to fill)
1st half (2-4)
Chic Murray
Sam Liebert Co
*Flanagan & White
(Others to fill)
2d half (5-8)
Chris Richards
4 Pashas
(Others to fill)
Keith's Prospect
2d half (30-1)
J & N Olms
Charlie Wilson
Travers & Douglas
Peck & McIntyre
Frank Wilson
1st half (2-4)
Bob Milliken
(Others to fill)
2d half (5-8)
Mabel Burre Co
Frank Mullane
Royal Gascoynes
(Others to fill)
ATLANTA
Lyric
(Birmingham split)
1st half
"Girl in Moon"
Angel & Fuller
Hall & Colburn
4 Ushers
3 Ankers
ATLANTIC CITY
B. F. Keith's
Sherwin Kelly
Combe & Nevins
Anna Chandler
Lee Children
Jimmy Lucas Co
Hilda Carling Co
(Others to fill)
AUGUSTA
Grand
(Macon split)
1st half
American 3
Lopez
"What Love Does"
Nick Hufford
Nolan & Nolan
BIRMINGHAM
Lyric
(Atlanta split)
1st half
Princess Nai Tai
Scott & Christy
Walter Weems
Fashion Minstrels
8 De Rose Co
BOSTON
B. F. Keith's
El Rey Sis
Van & Corbett
Mabele Bunnell
Mary Young Co
Harry Cooper
Horace Goldin Co
Wilfred DuBois
Murphy & White
CHARLESTON
Victory
(Columbia split)
1st half
Estelle Kelly
Melody 3
Frank Quinn
"Tid Bits"
(One to fill)
CINCINNATI
Palace
Carson Sis
Josephine Leonhart
Cal & Victor
Jason & Harrigan
Dally Bros 3
Alexandria
Rose King 3
CLEVELAND
Hippodrome
Althea & Reed
Burke & Betty
Ethel Clifton Co
Toney & Norman
Joe Thornton
Glenn & Jenkins
(Others to fill)
COLUMBIA
Columbia
(Charleston split)
1st half
Chester & Allen
Walsh & Edwards
Hood Wilson Co
Vince Daly Co
Girard Boys
DETROIT
Temple
Stella Tracy Co
Friars
Newman Bros
M La Bergere Co
Fish & Lloyd
The Randalls
Green & Dean
3 Regals
GRAND RAPIDS
Ramona Park
Karl Emmy's Pets
Anthony
Rose & Moon
Gene Greene
Lorne & Ince
(Others to fill)
JACKSONVILLE
Arcade
(Savannah split)
1st half
Stanley & Wilburne
3 Dreamers
Joe Thompson Co
Dave Hilton Co
Kullama Co
JERSEY CITY
B. F. Keith's
2d half (30-1)
Pierce & Goff
Farrington & Moll
E E O'Connor Co
Dolly & Houghton
Joe Towle
Monroe & Grant

1st half (2-4)
Artistic Treat
Miller & Bradford
Mallen Case
Rolling Nelson Co
(Others to fill)
2d half (5-8)
The Rechecks
McCloud & Norman
Sam Liebert Co
Bob Milliken
LITTLE ROCK
Orpheum
(Memphis split)
1st half
Rarick & Davis
Lovenberg Sis & N
Jim Doherty
Bollani & Nagel
(One to fill)
LOUISVILLE
National
(Nashville split)
1st half
Lew Hoffman
Gates & Finley
M Mower Co
Petticoat Minstrels
De Koch 3
MACON, GA.
Grand
(Augusta split)
1st half

Bert Wilson Co
Dolly Beard
(One to fill)
NEWPORT NEWS
Olympic
Kerlell
F Moore Co
Libby Sparrow Co
Dixie Boys
2d half
Dolly Ward Co
Marcus & Booth
Black & O'Donnell
Tony George Co
NORFOLK
Academy
(Richmond split)
1st half
Cook & Valdare
W Leppard & D
"On Mississippi"
Vine & Temple
OTTAWA
Dominion
Clinton Sis
Nat Leipzig
McCarthy & S
Ashley & Dietrich
Margy Duo
PETERSBURG
Century
Dolly Ward Co

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McCormack & R
Del Keaton
3 Chums
Carson & Willard
Daly Mack & D
MEMPHIS
Orpheum
(Little Rock split)
1st half
Amoros & Gray
Mason & Dixon
Maryland Singers
Joe Bennett
Nikko Japs
MOBILE
Lyric
(N. Orleans split)
1st half
Julia Edwards
Riley Feeney & C
White & B Ushers
Weber Taylor & H
Toyland
MT. VERNON, N.Y.
Proctor's
2d half (30-1)
Kafka & Stanley
Miller & Bradford
Homer Miles Co
Chris Richards
*"Bicely & Bicely"
1st half (2-4)
J & N Olms
Mabel Burre Co
4 Pashas
(Others to fill)
2d half (5-7)
*Eileen Pierce Co
(Others to fill)

Black & O'Donnell
2d half
3 Dixie Boys
Tom Moore Co
PHILADELPHIA
B. F. Keith's
Robt Swan
Burke & Durkin
Ed Janis Rev
Chas Wilson
Sapolette Bros
Cleve Howard
A Friedland Co
Moss & Frye
Lamont 3
PITTSBURGH
Davis
Dunbar's Tenn 10
Melville & Rule
L Gunning Co
Kellam & O'Dare
McDonald 3
(Others to fill)
RICHMOND
Lyric
(Norfolk split)
1st half
Canata & Cleo
O'Brien & Shelly
Monroe & Willard
(One to fill)
ROANOKE
Roanoke
The Bradleys
Col Jack George
Marcus & Booth
Charlotte Worth
Amaranth Sis

HARRY AND GRACE
ELLSWORTH
Touring Orpheum Circuit
"LOVE SHOP"

NASHVILLE
Princess
(Louisville split)
1st half
Claire & Atwood
Jack Martin 3
Ruth Curtis Co
Ford & Goodrich
Techow's Cats
NEWARK
Proctor's
2d half (30-1)
The Bellons
Norton & Nicholson
Harry J Conley Co
Leon Varvara
1st half (2-4)
Ruth Budd
*"Puritania"
(Others to fill)
2d half (5-7)
Emma Francis Co
Taylor Granville
(Others to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
Lampinee
Lorenz & Allen

2d half
Col Jack George
Thornton & M
Chinese Entertain
M Padula
Girard's Monks
SAVANNAH
Bijou
(Jacksonville split)
1st half
Lynch & Zeller
Jap Hound
Wm Morrow Co
Monarch 4
Hope Sis
SYRACUSE
B. F. Keith's
Toto
"Ye Song Shop"
Lew Dockstader
(Others to fill)
WASH'GTON, D. C.
B. F. Keith's
Burns & Foran
"Act Beautiful"
Frank Wilcox Co
Edna Aug
Bert Melrose
H & A Seymour
Corinne Tilton Co
Robbie & Rothman

Poli Circuit

BRIDGEPORT
Poli's
The Shaws
Ashland & Mae
J & I Marlyn
Taylor Howard Co
Manning Sis Co
2d half

LEO BEERS
Management Messrs. Shuberts

Wild & Sedalia
Newell & Most
Sidney Townes
Hill & Fair
Plaza
Julia Dunson
Overholt & Young
Jap Honeymoon
(Others to fill)
2d half
Bravato
Doris Hardy Co
Maxwell 5
(Others to fill)
HARTFORD
Palace
Foster & Peggy
Cromley & Brown
Happy Moments
Mann 3
2d half
J & H O'Donnell
Green & La Fell
Dixie 4
NEW HAVEN
Palace
3 Victors
Wild & Sedalia
Sidney Townes
(Others to fill)
2d half
The Shaws

Rives & Arnold
Story & Clark
Hill & Fair
2d half
Mellen & Renn
Overholt & Young
Maud Rockwell
WATERBURY
Poli's
J & H O'Donnell
Green & La Fell
Mellen & Renn
(Others to fill)
2d half
L & O Wesley
Cromley & Brown
Mann Trio
Happy Moments
WILKES-BARRE
Poli's
(Scranton split)
1st half
The Hellers
Kelly & Brown
Kimberley & Paige
Chas Martin
Byron Bros Band
WORCESTER, MASS.
Poli's
G & M Conroy
Marion Claire

VERA SABINA
Box 297, Monticello, N. Y.

Ashland & Mae
J & I Marlyn
Taylor Howard Co
Manning Sis Co
SCRANTON, PA.
Poli's
(Wilkes-Barre split)
1st half
Hanlon & Arthur
Renard & Jordan
Drew & Wallace
Bobbe Folsom
"Corner Store"
SP'GF'LD, MASS.
Palace
L & O Wesley
Will J Evans

Newell & Most
Dixie 4
Prescott & Eden
2d half
Will J Evans
Prescott & Eden
Story & Clark
3 Victors
Plaza
Maud Rockwell
Doris Hardy Co
Ryan & Bronson
Maxwell 5
2d half
Foster & Peggy
Julia Dunson
Rives & Arnold
Olga & Allen
"Jap Honeymoon"

BOSTON B. F. KEITH

Vaudeville Exchange, Boston

BOSTON
Boston
Gordini
Hewitt & Mitchell
Kirby Quinn & A
Bauman & Sloan
Jennier Bros
Gordon's Olympia
(Scollay Sq)
Brown & Cody
Finley & Hill
"Tuesville Tooters"
Corinne Arbuckle
(One to fill)
Gordon's Olympia
(Washington St)
Crane & Howard
Billy Miller Co
L W Gilbert Co
Ballet Duo
C'BRIDGE, MASS.
Gordon's Cent. Sq.
Royal Sidneys
Stuart & Neff
Murray Girls
H'garian Rhapsody
2d half

2d half
4 Dancing Demons
Murray Girls
H'garian Rhapsody
Eric Zardo
Herman & Grace
LEWISTON, ME.
Music Hall
Cappell & Walsh
Jack Hughes Duo
Jones & Jones
2d half
Alfred Farrell
Phillips & Eby
Newkirk & Faynes
LYNN, MASS.
Gordon's Olympia
Jack Henley
Claudia Coleman
Dan Holt Co
Newkirk & Faynes
2d half
Stewart & Neff
Marry Jolson
Mayon's Birds

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Cappell & Walsh
Jack Hughes Duo
Jones & Jones
Wm Brack Co
HOLYOKE, MASS.
Mt. Park Casino
The Sterlings
Innis & Ryan
Green & Myra
"Overseas Rev"

NEW BEDFORD
Gordon's Olympia
Herman & Grace
Eric Zardo
4 Dancing Demons
Bobby Bentley Co
2d half
Jack Henley
Nelson & Bailey
Green & Myra
Dan Holt Co

ORPHEUM CIRCUIT

Palace Theatre Building, New York City

CHICAGO
Majestic
Kitty Doner
Winona Winter
Ryan & Lee
Mullen & Francis
McFarlan & Palace
The Briants
Gaudsmidt Bros
State-Lake
"Bits & Pieces"
Florenz Tempest Co
Jessland Naval 3
Stanley & Birnes
Norman Telma
Merlin
Wooley & Ardsley
CALGARY, CAN.
Orpheum
(2-4)
"Love Shop"
Wilson & Larsen
Marie Gasper
"The Champion"
"Four Aces"
DENVER
Orpheum
(Sunday opening)
Blossom Seeley Co
Josie Heather Co
Bert Hanlon
Novelty Clintons
"Flying Parness"
Lester Worth Co
KANS. CITY, MO.
Orpheum
(Sunday opening)
Beth Beri Co
"Touch in Time"
Yamell Bros
Follis & Fisher
Bert Kenney
LOS ANGELES
Orpheum
Howard & Gardner
V & E Stanton
"Man Off Wagon"
3 Dances Sis
Clara Morton
"Kiss Me"
MILWAUKEE
Palace
"Once Upon Time"
Lloyd & Fredricks
Reed & Tucker
Jack Osterman

Kitty
"Color Gems"
MINNEAPOLIS
Orpheum
Jessland Naval 3
"Follow On"
Cahill & Romaine
Rahn & Beck
Ward & Dooley
OAKLAND, CAL.
Orpheum
(Sunday opening)
Irene Franklin Co
Creole Fash'n Plate
Sally Ward Co
J & M Harkins
D & N Shields
Jeanette Childs
OMAHA
Orpheum
"Flirtation"
Christie & Bennett
LaFrance & K'edy
Lee Fong Gee & H
Bush & Wells
ST. PAUL
Orpheum
(Sunday opening)
"Under Apple Tree"
Two Rozelles
Ed Marshall
Jackie & Billie
SALT LAKE
Orpheum
(Sunday opening)
Joe Howard's Revue
Bowers & Parker
Earl & Sunshine
Spencer & Williams
Flos Ryan Co
Kerr & Kerry
"Melody Garden"
SAN FRANCISCO
Orpheum
(Sunday opening)
Frank Dobson Co
Bruce & Fent
Will Mahoney
Jerome & Newell
Mrs. Wellington's Surprise
Yates & Reed
"Rubeville"
SEATTLE
Orpheum
Singer's Midgets

Grace & Alberta
Raymond Wylie Co
Roy La Pearl
Shaw & Campbell
W & M Brown
VANCOUVER, B. C.
Orpheum
Lovett's Concent'n

Herbert & Sar'ge Sis
Oliver & Olp
Owen & Drew
Helen Trio & Sis
Duffy & Sweeney
Aros Bros

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago

BELLEVILLE, ILL.
Washington
Patrick & Otto
Kate & Wiley
Lionel Paris
2d half
Rollo & Peggy
Mary Howard
"Tid-Bits of 1920"
E. ST. LOUIS, ILL.
Erber's
Mowat & Mullen
Fredericks H & T
Downing & Bunnin
"Tid-Bits of 1920"
2d half
Lane & Harper
Reinhart & Duff
Marion Gibney
Ward & Dooley
RACINE, WIS.
Rialto
Ja-Da Trio
Little Caruso
Pianotole

(Two to fill)
2d half
Orville Stamm
(Four to fill)
ST. LOUIS, MO.
Columbia
Booth & Tobin
Lane & Harper
Marion Gibney
Ward & Dooley
(One to fill)
2d half
Clifford & Bothwell
Downing & Bunnin
Fredericks H & T
(Two to fill)
Skydome
Clifford & Bothwell
Mary Howard
Rollo & Peggy
2d half
Vincent Duo
Booth & Tobin
Curtis Canines
Lionel Paris

MARCUS LOEW

Putnam Building, New York City

NEW YORK CITY
American
Stewart & Olive
LaFollette & L
Dance Bros & C
Ash & Hyams

Black & White
2d half
Juggling Ferrier
DeWitt & Robinson
Makarenko 3
Howard & Lewis

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MOST RELIABLE AGENCY IN THE WEST

Carleton F'child Co
G & R Perry
Chas Dorney Co
Rand & Gould
Victoria & Dupree
2d half
Tom Feeley Co
Harry White
Harmon & Dore
Mlle Tonnette Co
Curtis & Fitzgerald
LaSalle & Dunnes
Dave Manley
(One to fill)
Victoria
Kelso Bros
Miller Bros
Harry Mason Co
Haig & LeVere
Mlle Tonnette Co
2d half
Pegue & Fellows
G & R Perry
Rae & Neville
Wells & West
"Sweet Sweeties"
Lincoln Sq.
Pegue & Fellows
Curtis & Fitzgerald
Coogan & Casey
Wells V & West
Makarenko Duo
2d half
Mossman W & V
Miller Sisters
Edna Luby
Weber Beck & F
Lee Zarrell 3
Greeley Sq.
Walter Brashell
Mooney & Capman
Gordon & Delmar
Welcome Home

Adolphus Co
Orpheum
Cooper Lacey
Helen Moretti
Brown & Simmons
Martin & Courtney
Clayton & Lennie
Lee Zarrell 3
2d half
Bissett & Bailey
Gertrude George Co
Grace DeWinters
Prosperity
Payton & Ward
Music King Co
Avenue B
Gene & Mercil
Arthur Lloyd
4 Ushers
(Two to fill)
2d half
Rose & Fletcher
Jean Sothern
Royal Four
Lore
(One to fill)
BROOKLYN
Metropolitan
Seymour & Jeanette
Howard & Lewis
Marietta Craig Co
Harmon & Dore
Music King Co
2d half
Bissett & Scott
Farrell & Hatch
Harry Mason Co
Molloy & Walton
Dance Bros & C
DeKalb
Tom Feeley Co

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JEWELRY REMODELING
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Grace DeWinters
4 Imps & Girl
2d half
Clayton & Clayton
Johnson & Parsons
Brown & Simmons
Fred LaReine Co
Haig & LeVere
Kelso Bros
Delancey St.
Juggling Ferrier
Farrell & Hatch
Hector
Imperial Five
Manning & Hall
Jupiter Trio
2d half
Stewart & Olive
LaFollette & L
Rand & Gould
Victoria & Dupree
(Two to fill)
National
Harry Fisher Co
Bissett & Scott
Millard & Marlin
Welch & Green
Sherman & Rose
2d half
Seymour & Jeanette
Helen Moretti
Welcome Home
Clayton & Lennie
Black & White
Boulevard
Mossman W & V
Alf Ripon
Edna Luby
Weber Beck & F

Gertrude George Co
Prosperity
Molloy & Walton
Fred LaReine Co
2d half
Harry Fisher
Irene Trevette
Millard & Marlin
Welch & Green
Carleton F'child Co
Palace
Rose & Edwards
Bud Walker
Alma Meiser Co
Gorgalis Trio
(One to fill)
2d half
Dancing DuBrowns
Arthur Lloyd
Anna Meiser Co
Fisher & Lloyd
(One to fill)
Fulton
Bissett & Bailey
Nora Allen Co
LaCoste & Bonawe
Fisher & Lloyd
Payton & Ward
2d half
Golden Bros
Gordon & Delmar
Imperial Five
Ash & Hyams
4 Imps & Girl
Warwick
Dancing DuBrowns
Harry White
Lore
Royal Four

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Rose & Fletcher
2d half
Rose & Edwards
Alf Ripon
Martin & Courtney
4 Ushers
Gorgalis 3
ATLANTA
Grand
Bisce & Bert
Granville & Fields
Gulliani Trio
Inman & C'ngham
Hall & Guilda
2d half
Helen Moller
Carl & Inez
Florence Henry Co
Burkhart & R
Mora & Reckless 2
BAKERSF'D, CAL.
Opera House
Fox Benson Co
Gordon Duo
Leon Stanton Co
Brewster
"Cheer Up"
2d half
The Rosebes
Henry J Kelly
Jimmy Rosen Rev
Walmsley & K'ting
Amer Desert Cafe
BALTIMORE
Hippodrome
Albert Donnelly
Hoyt Harris & W
Earl Pingree Co
Telpas & Rogers
3 Petrovas
BIRMINGHAM
Bijou
Heras & Preston
Knox & Inman
Merrigan & H'ward
Fox & Mayo
Cabaret DeLuxe
2d half
Bisce & Bert
Granville & Fields
Gulliani Trio
Inman & C'ngham
Hall & Guilda
BOSTON
Orpheum
Osaki
Dave & Lillian
Mack & Dean
Russell & Grew
Bernevici Bros
Thames Bros
2d half
Santore
L & G Harvey
Harmon & Harmon
Lee Beggs Co
Browning & Davis
Norman & Jeanette
CHICAGO
McVicker's
Ethel Mae Barker
Emmett & Moore
G F Gordon Co
Weir & Crest
4 Bellhops
CLEVELAND
Liberty
Dailey Bros
Harry Gilbert
"Music World"
DALLAS, TEX.
Hippodrome
Pasquale & Powers
Lyons & West
Maude Allen Co
Bobby Henshaw

Cook M'rtimer & H
(Two to fill)
2d half
Gene & Mercil
Gus Randall Co
Tom Mahoney
Montambo & Nap
(One to fill)
HOUSTON, TEX.
Prince
Richard Wally Co
McConnell & West
L & M Hart
Lew Hawkins
Chalfonte Sisters
2d half
Hale & Bruce
Gilbert Sisters
Valentine Vox
Wyre & Evans
Shell & Vernon
KANSAS CITY
Garden
Tate & Tate
Verge & Marvin
Myrtle Moore 3
Cleveland & Faye
Tom Brown's Rev
2d half
Anna Vivian Co
Billy Broad
Hayes & Lloyd
Jerome & Albright
H & A Scranton
KNOXVILLE
Loew's
Helen Moller
Florence Henry Co
Burkhart & R'erts
Mora & Reckless 2
2d half
Ardell & Tracy
Kennedy & Martin
Shaw & Bernard
(One to fill)
LONDON, CAN.
Loew
Billy DeVere
Monte & Lyons
"Playmates"
2d half
Kinzo
Conroy & O'Donn'll
(One to fill)
LOS ANGELES
Hippodrome
O & M Butler
"I'll Say So"
Arthur Rigby
Diamond & D'hter
2d half
Kennedy & Kramer
University Trio
Jeff Healy Co
Bailey & Noble
Framer & Phillips
MEMPHIS
Lyceum
Henley & Fritz
Morton Bros
Hall & O'Brien
Robinson McCabe 3
3 Kitaro Bros
2d half
Morrell's Toy Shop
Francis & Fox
Sylvian Corners
Little Big Girl
Otto & Herman
MERIDIAN, MISS.
Princess
(1-3)
Sinclair & Gray
Lynn, Weston & L
Poulson & Wallace
Fred Hughes Co
LaTemple Co

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30 weeks' play or pay to desirable acts.

Girls of Altitude
Forgotten Dead
Mae Hunt
3 Gordon Players
Patsy Doyle
Lieut Thetion Co
DAYTON
Dayton
3 Alex
Senna & Weber
Mercedes
Frye & Dill
4 Bangards
DETROIT
Colonial
Gordon & Gordon
Hallen & Goss
Murray Leslie
Homer Lind Co
Mumford & St'nley
Kincaid Kilties
DULUTH
Grand
Wonder Girls
Zeler & Knox
Henry Keane Co
Coffman & Carroll
Sage Marimba B'd
2d half
J & D Carberry
Laing & Green
Merry Milkmaids
Zelaya
Rio & Helmar
FALL RIVER, MASS.
Empire
Santore
Harmon & Harmon
Lee Beggs Co
Browning & Davis
Norman & Jeane'te
2d half
Osaki
Mack & Dean
Russell & Grew
Bernevici Bros
Thames Bros
FRESNO, CAL.
Hippodrome
The Rosebes
Henry J Kelly
Jimmy Rosen Co
Walmsley & K'ting
Amer Desert Cafe
2d half
The Lindos
Ledwell & Wescott
Mullaly H & Mc
Fred Lewis
Military Revue
HAMILTON, CAN.
King Street
Wayne
Gilbert & Saul
"Night Boat 19"
Cardina & Delmont
J & J Gibson
HOBOKEN, N. J.
Lyric
Jessie Reed
Hawthorne & Cook

MINNEAPOLIS
Palace
Fred & Albert
Allman & Woods
Warwick Leigh 3
Harry Lee
Nakae Japs
2d half
Ralph Bennett 3
Octave
Morris & Greeley
Siegel & Irving
(One to fill)
MODESTO, CAL.
Hippodrome
(1-3)
The Lindos
Ledwell & W'scott
Mullaly H & McC
Fred Lewis
Military Revue
(4-7)
Howard & Scott
Pinson & Warfield
Cook & Oatman
Shelly & Holt
"Ship Ahoy Girls"
MONTREAL
Loew
Clyde Japs
Alan Gray
Morgan & Gray
Dolbridge & G'mm
Leach LaQuinlan 3
MUNCIE, IND.
Wysor Grand
Nordo Trio
Shepard & Dunn
Chas Alcott
2d half
Musical Christies
Craig & Cato
Barnold's Dogs
NASHVILLE
Vendome
Morrell's Toy Shop
Francis & Fox
Sylvian Corners
Little Big Girl
Otto & Herman
2d half
Heras & Preston
Knox & Inman
Merrigan & H'ward
Fox & Mayo
Cabaret DeLuxe
NEW ORLEANS
Crescent
New & Blake
Gilbert Sisters
Valentine Vox
Wire & Evans
Shell & Vernon
2d half
Chalfonte Sis & H
Walsh & Austin
Neil Pullen Co
Armstrong & Joyce
Gallagher & R
NEW ROCHELLE
Loew
Turner & DeArmo
Rogers Bros & G
(One to fill)

2d half
Bud Walker
Harte & Hall
Hector

OKLAHOMA CITY
Liberty
Aerial Macks
Smith & Keefe
Kimberly Duo
Singer & Ames
Alex Rudoff Co
2d half
Thomas & Fred Sis
Billy Barlowe
Roy & Francis

Daisy & Wilson
Bobby Van Horn
Cole & Keith Co
Worth Wayton 4
Bille Rellow & L

ST. PAUL
Palace
I & D Carberry
Long & Green
Merry Milkmaids
Estoye
Ele & Helmar
2d half
Fred & Albert
Allman & Woods

"I'll Say So"
Arthur Rigby
Diamond & D'Aber
Bonner & Power

SAN FRANCISCO
Casino
Nelson-Chain Rev
Ford & Hewitt
Johnson & Crane
Neville & Brockw'y
Garry Owen Co
M Doherty Co
Stone & Moyer Sis

SHREVEPORT, LA.
Grand O. H.
(31-3)
(Same bill plays Alexandria 4)
Chamberlain & E
Welsh & Austin
Nell Fulton Co
Armstrong & Joyce
Dellinger & R
(4-6)
(Same bill plays Alexandria 7)
Sinclair & Grey
Lynn Weston L

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B & J Grey

PITTSBURGH
Lyceum
Dollie Sisters
Howard & Cra'dock
4 Renee Girls
Weston & Eline
Coon & Santore

PROVIDENCE
Emery
Vee & Tully
L & G Harvey
M & J Dove
French Refugee
Thos Potter Dunn
3 Black Dots
2d half
The Hennings
E & I Telaak
Dave & Lillian
What Really Happ
Hal & Francis
W Manthey Co

SACRAMENTO, CAL.
Hippodrome
Donahue & Fletcher
Rice & Francis
Wm O'Clare Girls
Friend & Downing
Clara Theodoris 3
2d half

Warwick Leigh 3
Harry Lee
Nakae Japs

SALT LAKE
Casino
Swain's Animals
Neal & Stewart
Tom Davies Co
Coscia & Verdi
Terpsichore 4
2d half
L Raymond Co
Dorothy Roye
Bertram May Co
Edna M Foster Co
6 Tasmanian Girls

SAN ANTONIO
Princess
Paul Brady
Stanley & Olsen
4 Jacks & Queen
Fisher & Hurst
Aerial LaValle
2d half
Richard Wally Co
McConnell & West
L & M Hart
Lew Hawkins
Chalfonte Sis

SAN DIEGO, CAL.
Hippodrome
(4-7)
C & M Butler

Hippodrome
Jewell & Raymond
Frank Jubes
Tom Rowe Co
Slough & Lockard
Lyndall Laurell Co
Dressler & Wilson
Keating & Ross
Wigwam
Tyler & St Clair
Harry Watkins
La Hoen & D
Mills & Smith
"Fads & Frolics"
2d half
Monte & Parti
C & C McNaughton
Harry Oaks Co
Johnston Bros & J
Cunningham & D

SAN JOSE, CAL.
Hippodrome
Monte & Parti
C & C McNaughton
Harry Oaks Co
Johnston Bros & J
Cunningham & D
2d half
Tyler & St Clair
Harry Watkins
La Hoen & D
Mills & Smith
"Fads & Frolics"

Poulson & Wallace
Fred Hughes Co
LaTemple Co

SPOKANE
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French Refugee
Thos Potter Dunn
3 Black Dots

SUPERIOR, WIS.
Palace
Root & White
Clifton & Kramer
Father's Daughter
Earl & Edwards
3 Avalons
2d half
Wonder Girls
Esler & Knox
Henry Keane Co
Coffman & Carroll
Rego Marimba B'd

TAFT, CAL.
Hippodrome
(1-2)
University 3
Jeff Healy Co
Walley & Noble
Kramer & Phillips
(6-7)

G & M Brown
"A Perfect Day"
Fred Elliott
Rechlaw & Arley

V'KSBURG, MISS.
Walnut Street
(5-6)
Manley & Fritz
Morton Bros
Hall & O'Brien
Robinson McC 3
3 Kitaro Bros

WACO, TEX.
Orpheum
Sargent Bros
Mae Hunt
J Gordon Players
Patsy Doyle
Lloyd Thelma Co
2d half
Paul Brady
Stanley & Olsen
4 Jacks & Queen
Fisher & Hurst
Aerial LaValle

Taylor & Francis
B Williams Co
Ward Bros
Maybelle Band

CALGARY, CAN.
Pantages
Larue & Dupree
Colman & Ray
Elm City 4
"Revue De Luxe"
Page & Gray
4 Hunleys

DENVER, COLO.
Empress

Clark's Hawaiians

L'G BEACH, CAL.
Hoyt
Leslie & Sterling
Winchell & Green
"Thunder M'ntain"
Mabel Harper

LOS ANGELES
Pantages
Dewinters & Rose
Curty & Althoff
J Hayward Co
P Pinto & Boyle
Long Tack Sam Co

Gautier's Toyshop

REGINA, CAN.
Pantages
(2-4)
(Same bill plays Empress, Saskatoon 5-7)
Lady Alice's Pets
W & M Rogers
Lew Welch Co
3 White Kuhns
"Mammy's B'thd'y"

SALT LAKE
Pantages
The Millettes

Alaska Duo
Nandine Page Co
Frank Stafford Co
Jean Barrios
Dunarbell Bros
"30 Pink Toes"

TACOMA
Pantages
Prince & Bell
Jack Reddy
Jos Rubio
Dobbs Clark & D
Sheldons
McKay's Revue

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Walters & Walters
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Pantages
Nora Jane Co

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3 Autumns
2d half
Louie Lee
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Murray & Lane
Page & White
4 Ginger Snaps

SP'GFIELD, MASS.
Broadway
The Hennings
E & I Telaak
What Really Happ
Hal & Francis
W Manthey Co
2d half

Gordon Duo
Leon Stanton Co
Brewster
"Cheer Up"

TORONTO
Yonge
Harper & Blanks
Olive & Mack

WASHINGTON, D. C.
Strand
Paul & Pauline
Eugene Emmett
Harry Brooks Co
Newman & Harris
B Merrell 3

PANTAGES CIRCUIT
New York and Chicago Offices

BUTTE, MONT.
Pantages
(31-3)
(Same bill plays Margaret, Anaconda, 4; Liberty, Missoula, 5)
Brosius & Brown

Miller & North
Herbert Denton Co
Ted Doner Co
"Little Cinderella"

GT. FALLS, MONT.
Opera House
(4-5)
(Same bill plays Marlow, Helena, 6)
Stuart & Wood
Howard Fields Min
Mack & Williams
H Fields Mins
Golden Bird
Jarrow

MINNEAPOLIS
Pantages
(Sunday Opening)
C Billings Co
Faber & McGowan
Swartz Bros
Juliet Dika
"Snapshots"

OAKLAND
Pantages
(Sunday Opening)
3 Melvins
Ileana Bonner
"Heart of A Wood"
Harry Van Fossen
Footlight

OGDEN, UTAH
Orpheum
(6-7)
Fashions DeVogue
Miller & Capman
Pipifax & Panlo
Billy Small
Weaver & Weaver
"Pantages Follies"

PORTLAND, ORE.
Pantages
Mizuna Japs
Louise Gilbert Co
Fred Weber Co
"Somewhere in Fr"
Pearson N & P

"Tel a Phone"
Jennings & Mack
Early & Laight
Riding Lloyds
Broadway Echoes

SAN DIEGO
Savoy
Adonis Co
Rose & Valyda
Arthur Devoy Co
Simpson & Dean
Reed & Allen
"Haberdashery"

SAN FRANCISCO
Pantages
(Sunday Opening)
Van & Emerson
Challis & Lambert
Golf
Douglas Dancers
Senator Murphy
Dora's Celebrities

SPOKANE
Pantages
Kremka Bros
Davis & McCoy
Jim Reynolds
Sheldon & Haslan
Klass & Termini
"Little Cafe"

SEATTLE
Pantages
Schepp's Circus
Fargo & Richards
Josephine Davis Co
Harvey Henry & G
Revelle of Memory

VICTORIA, B. C.
Pantages
(4-7)
Aeroplane Girls
Brown & Jackson
Agnes Kayne
Leonard & Anders'n
Carl McCullough
"Submarine F-7"

WALLA WALLA
Pantages
(3-4)
(Same bill plays N. Yakima 5-7)
Bell & Gray
Usbers 4
V Bert & Steppers
Harris & Marion
Gauthier's Bricklayers
Sol Berns

WINNIPEG
Pantages
Wire & Walker
Henshaw & Avery
Rigdon Dancers
Cooper & Ricardo
Rising Generation

NEWS OF FILM WORLD

Lillian Gish's first starring vehicle under the Frohman banner has been written 'y Anthony Paul Kelly. It is untitled as yet. Release in the fall.

L. L. Hiller has sold the New York State rights to "Up in Mary's Attic" to Nathan Hirsch.

The Manufacturers Trust Co. was awarded judgment for $1,398.75 in its City Court action against the Grossman Pictures, Inc., Harry Grossman and George Littman on a note made out by Grossman to Littman and indorsed over to the plaintiff.

A $1,400 judgment was chalked up against the Hallmark Pictures Corporation by the Nicholas Kessel Laboratories in the City Court last week by default. It concerned a check for that amount.

A summons in a $10,000 suit against Frank G. Hall, the president of the Hallmark Pictures Corporation, is on file in the County Clerk's office, started by the New York Trust Co. The cause of action is not stated since no complaint is annexed. The plaintiff demands interest from Aug. 15, last.

Papers were executed last week whereby the corporate title of the New Jersey Rolfe Film Co. underwent a change in name to the Jans Film Service, Inc. Nathan Vidaver supervised the legal end.

The Hallmark Pictures Corporation had a $1,938.91 judgment entered against it last Wednesday by the Ritchey Lithographing Corporation for labor and services rendered.

The Art-O-Graph Film Co. is named defendant in a $3,000 breach of contract suit by Frederick W. Eichorn, a scenario writer, for labor and services rendered in supplying the defendant with a 15-episode serial script, "Rado the Invisible," in which Ann Luther was to star. After turning over the first three episodes the contract was breached, it is alleged. Robert Spear is acting for Mr. Eichorn.

The Bradley Features, Inc., will produce "The Women Men Love," by Charles T. Dazey.

F. P.-L. has set the release date of "Humoresque" for Sept 12. Its extended exhibition at the Criterion in New York is a pre-release showing.

Ethel Clayton's forthcoming "Rosanne Ozanne" has been changed to "The Sins of Rosanne." Another F. P. L. production to undergo a change in title is Douglas MacLean's first Ince starring production, "The Yaconna Yillies," from the F. H. Post story of the same name, to "Home Chickens."

Viola Dana has just completed "A Chorus Girl's Romance" under William C. Dowlan's direction.

Louise Glaum is at work on "The Leopard Woman," her forthcoming J. Parker Read, Jr., production.

The Rex at Nowata, Okla., is now managed by Billy Hill. Hill managed the Gaiety, Dallas, for two years.

Violet Mersereau's first of a series of six features for Pioneer release

(Continued on page 24.)

TO ARTISTS

PLAYING CHICAGO

MUSICIANS ARE LOCKED OUT OF MOVING PICTURE THEATRES

Employers are attempting to defeat the cause of labor by replacing musicians with vaudeville acts.

The musicians consider such action UNFAIR.

After Sunday, August 1, 1920, while the lock-out continues, acts playing Chicago in theatres which show or have shown moving pictures, will be unable to secure the assistance of Union Musicians at any time thereafter. If any theatre claims to have signed up, you had better be sure than sorry.

This is your opportunity to show that you are on the job.

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Chicago Federation of Musicians
Local No. 10 of the
AMERICAN FEDERATION OF MUSICIANS

NEW SEASON

The new theatrical season is approaching! It's almost here.

Who knows you are in the show business? Or what you are going to do in the new season? Maybe you are not yet set. Some manager may want you, but can't recall you. Make him remember you through an announcement in

"VARIETY"

NOW IS THE TIME

Let all show business know you are in it.

PUBLICITY

is the thing and

"VARIETY"

is the paper. Advertise and tell it to the theatrical world, over there, over here and all over.

You can do it in VARIETY.

-4 HITS 4-

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"I'D LOVE TO FALL ASLEEP"

AND WAKE UP IN MY MAMMY'S ARMS

Better, Bigger and Stronger than Rock-a-Bye Your Baby and All Bound Round With the Mason Dixon Line—Some Hit

HIT No. II

"SO-LONG-OOLONG"

HOW LONG YOU GONNA BE GONE

Classy, Clever and Cunning, a riot for any act—and a sure encore getter for double acts

HIT No. III

"JEAN"

Just the type of a song you need—a swing—that rocks your audience into good humor and applause

HIT No. IV

"IN SWEET SEPTEMBER"

The song they're asking for and it's only a baby—watch it grow—get it quick if you want a hit

Also published as an instrumental number. Great for dumb acts

WATERSON-BERLIN & SNYDER CO.

STRAND THEATRE BUILDING, 47th STREET AND BROADWAY, NEW YORK

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CHICAGO

Why not come West if you have not arranged for next season.

Best of time and routes through

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WESTERN B. F. KEITH EXCHANGE

Let me hear from you and see what I can do.

Play the Middle West first and wind up your season working East or to the Coast.

That can be done from Chicago.

JESSE FREEMAN

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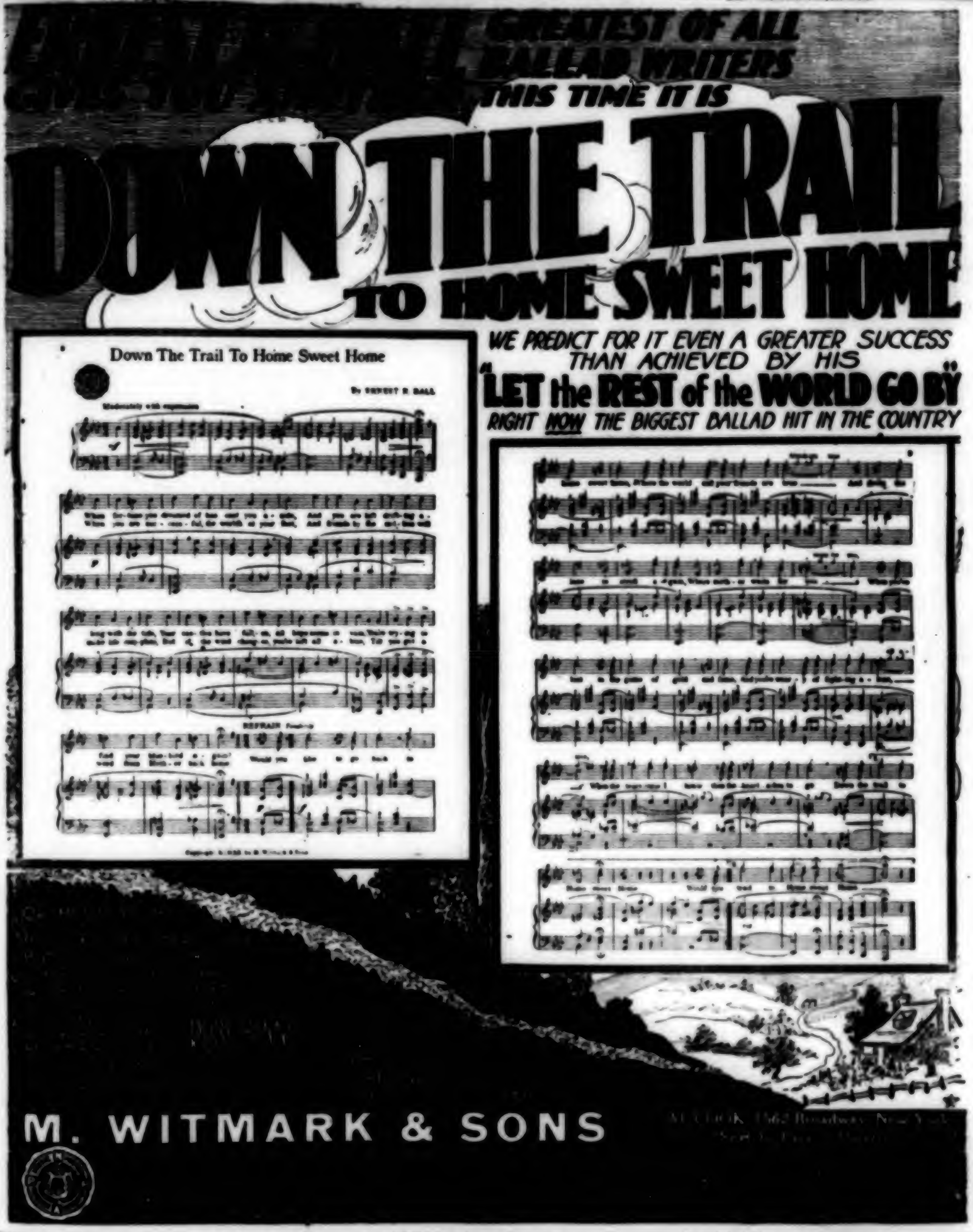
[illegible] GREATEST OF ALL BALLAD WRITERS
THIS TIME IT IS
DOWN THE TRAIL TO HOME SWEET HOME
WE PREDICT FOR IT EVEN A GREATER SUCCESS THAN ACHIEVED BY HIS
"LET the REST of the WORLD GO BY"
RIGHT NOW THE BIGGEST BALLAD HIT IN THE COUNTRY
Down The Trail To Home Sweet Home
By ERNEST R. BALL
Moderately with expression
REFRAIN
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The proper correction of features, facial blemishes and defects by a skilled surgeon. My 15 years' experience and service in France in war facial surgery enables me to offer greatly improved methods. PERMANENT Lifting of Sagging Cheeks. [illegible] Correction of Baggy Eyelids. [illegible] Corrected Without Scar. RELIABLE [illegible] Building for Hollow Cheeks, Lines and Wrinkles. No paraffin used.

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You must look good to make good. Many of the "Profession" have obtained and retained better parts by having me correct their featural imperfections and remove blemishes. Consultation free. Fees reasonable.
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Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. A few extra large Property Trunks. Also old Taylor and Bal Trunks. Parlor Floor, 28 West 31st Street, New York City.

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B. F. KEITH'S PALACE THEATRE, NEW YORK, THIS WEEK (JULY 26)
LEWIS and GORDON Offer
PAUL DECKER
IN EDWIN BURKE'S FARCE
"AND SON"
Cast Including FRANK MacDONALD, HELEN VALLELY, FRANK TAYLOR
NEXT WEEK (AUG. 2), 81st ST. WEEK AUG. 9, COLONIAL
BOOKED SOLID UNTIL MAY, 1922

NEWS OF THE FILMS.

(Continued from page 21.)

will be "Finders Keepers," from R. A. Bennett's novel. Edmund Cobb will be co-featured. Otis B. Thayer will direct this and the other productions for the Artograf Film Co.

George Ingersoll has been appointed publicity director for W. W. Hodkinson.

Lee R. Ferguson has been appointed to succeed Lee Kugel as chief publicity purveyor for Selznick.

Reggie Morris has signed a contract with Special Pictures Corp. to become supervising director of their short reel subjects.

Hope Loring has been engaged to write the scenario for Edgar Lewis' newest production, which is to be made in New York. Miss Loring was formerly chief of the serial and short reel department for Universal.

Shannon Day, a former "Follies" girl, has been signed by Allan Holubar for a role in Dorothy Phillips' first independent picture.

Sid Franklin has engaged David Abel, former cameraman for Selznick, to film his first production with Albert Kaufman.

Mandy Hoover, who does the aeroplane number from "Going Up" in Hassard Short's act "Bits and Pieces," has received an offer to appear in the first three British propaganda films that are to be made by I. R. Franklyn for Cinema Artistes, Ltd., a new concern organized in Canada to produce pictures for the British Government to aid in bringing America and Britain together via the cinema.

CHAS.
ALTHOFF
HEADLINING THE PANTAGES CIRCUIT.

Sole Management JOHN GOLDEN.

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Clair Geo
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Clinton Sisters
Colbert Jeanette
Collins William
Conley Jack
Conrad Howard
Cummings Fred A
Cummings Will

Dellone Geo & May
Dreamer Alexander
Darcy Mrs Harry
Darling Sisters
Davis Bonita
Davis Love
Dawson C V
Dean E M
Deane Phyllis
De Marcos The

Abbott Ruth L
Allen & Dobbins
Anderson & Yvel
Andrieu Cecil
Ashanno Bebe Phyllis
Ashanno Mrs Helen
Auston Walter

Baker Mrs May
Ballard Mrs Edna
Barrett J Robert
Barrows Jean
Bech Mort
Bell Arthur & Leah
Bernard Rhoda
Bluefeather Princess
Brown Tom
Brent Harriet
Brent Robert
Brittland Sal
Brown Peggy
Burns & Wilson
Burns Billie
Burton Sam 3

DeValery Mrs Lee
DeValery Mignon
Dresdner Jack

Eastman Virginia
Ellis Madame
Emery
Everett Mrs Herman
Esterbrook Fred

Fane Mabel
Feathers Ralph C
Fay Eva
Fletcher Chas L
Ford Ray
Fraser & Bunce

Garrod Robert C
Glenn Hattie
Gilbert Bob
Giles Ruby
Glenn Myrtle
Grant Perry
Granby Bertram
Gray Trixie
Greeley Juliette
Grant Al

Hale Frank
Harrington Fred
Harris Immy
Harvey M
Harvey Zella
Hayden Jane
Hinkel Clara
Hollister Mrs Stella
Hope Ruth A
Howell Ed
Howard Ray
Huff Louise
Hurle Eunice
Hultgren Orian W

Jackson Warren E
Jerome Frank
Jewell George
Jewell Jack
John Stanley
Johnson J Rosamond

Kaufman Mrs A
Kelly Mrs Eddie T
Kennedy Bob
King Harry

Landry Arthur R
Lanigan & Haley
LaRue Margie
Leahy Lottie
LeFevre Anne
Lennard Josephine
Leonard Mrs F
Leonard Ora
Linwood Mrs H
Lobbl Kips
Lloyd Polly

McNeil Dan Eugene

Mellor & LePorte
Mennety & Hall
Merfield Mary
Marston & Manley
Marston Rosemary
Martin Vivian
Marx Julius
Mason Mrs Fay
May Ruth
Maynard Tom
Meadows Frankie
Mercer Vera
Mulalley Dona

Nadell L
Nazarro Queenie
Newark William

Oklahoma Four
Orrill Ray
Orton Iva M

Perry George M
Phyllis Baby
Phillips Maybelle
Prosper Jean
Power Mrs Hattie
Pullman Emily
Pyman Peggy
Pymm Fred & Peggy

Richardson Bessy
Rogers Will
Rio Mrs G
Rosalie Moore
[illegible]
Ruge Ruth

Randall Mrs Geo
Reeves May
Reilly Charles
Rise The
Ropard & Gondy

Savoy Beanie
Scott Geo W
Shepards Peggy
Simmons B
Smale Emily
Smythe Sylvia
Sneade Irene
Stuart Herbert
Sully Rosalie
Swartz Harold

Tournier Jeannette

Walsh Jack
West Patricia A

Yamada Joe
Young Mary
Young Peggy

Zuhn Billy
Zimmer John

CHICAGO OFFICE.

Haskell Jack W

Milton Jack
McKay Raymond
Mabel & Malfe

Newell Tom
Seymour Daisy
Vail Bertha
Young Cy

SAN FRANCISCO OFFICE.

Byron Sidney

Cunning

Mack David
De Winter & Rose

Fox Ethel

Hall J & P

Kennedy Clark

Lockwood Alma

Montague Helen

Pritchard Owen

Stanley Charles

Valli Muriel

ATLANTIC CITY.

By Charles Scheuer.

George V. Hobart, who now claims Atlantic City as his residence, received an unprecedented reception Monday at the Woods theatre, when "Buddies" made its first local appearance. Mr. Hobart received an ovation that was enthusiastic, sincere and exceptional, considering his usual reticence to appear in the limelight.

Harry Sweatman, who has been in Atlantic City for many weeks, leaves to go ahead of "Buddies," with Peggy Wood, Donald Brian and Ralph Morgan. The company, after two days in Saratoga, will jump to Denver and from there to the Pacific coast.

Aug. 15 Fred E. Fleck will sever his relations with the Woods theatre here and after a two weeks' rest from the severe nervous strain of remodeling and opening Woods' there producing house will manage No. 1 road company of "Up in Mabel's Room," which opens at the Woods Sept. 6.

Coming attractions: Globe, Aug. 2, Jimmy Hussey's "Tattle-Tales," with Rae Samuels; 9th, Frank Tinney, in "Tickle Me"; 16th, "Florodora"; 24, "Ladies' Night"; 9th, "The Lady of the Lamp"; Apollo, 24, Grant Mitchell, in "The Champion."

Edward Renton, of the Keith general forces, has been making unprecedented records in his management of the local theatre. During his regime of the present summer he has twice beaten house records, being especially successful with matinee audiences.

BOSTON.

By Len Libbey.

ORPHEUM-LOEW.—Vaudeville.

BOSTON.—Vaudeville.

BIJOU.—Pictures.

BOWDOIN.—Vaudeville.

ST. JAMES.—Vaudeville.

SCOLLAY OLYMPIA.—Vaudeville.

GORDON'S OLYMPIA.—Vaudeville.

GORDON'S CENTRAL SQUARE.—Vaudeville.

MAJESTIC.—Using "Suds" feature second week.

TREMONT.—Thirteenth week of Mary," the new Cohan musical play, which has a couple of more weeks to run.

There will be shows in all the Shubert houses here before the end of August. The first will be Aug. 9, at the Shubert.

BUFFALO.

By Sidney Burton.

MAJESTIC.—Bonstelle Co. in "Civilian Clothes."

SHEA'S.—Vaudeville.

SHEA'S Hipp.—Pictures "Sick-a-Bed," "Jiggs the Social Lion." Last half "The Strange Boarder."

OLYMPIC.—Rose Renta Trio, La Viva, Moore and Gray, Bromfield and Depento, Voice and Money.

LYRIC.—Show advertised as "Mammoth Spectacular Photoplay and 5 Big Time Vaudeville Features." What they are neither the management nor the public apparently knows—or cares. Both houses moving along steadily.

STRAND.—Films "The Beauty Market" and "Ship Ahoy."

A private showing of Von Stroheim's latest picture "The Devil's Pass Key" was given at Shea's Hipp. Wednesday night, to a number of exhibitors and invited guests.

The first outing of the local Exchange Men will be held at the Bedell House, Grand Island, Aug. 23. George Green, Al Barnett, William Allen and George Cook are the instigators, with A. W. Moses, T. W. Brady, W. E. Kimberly and Allan Moritz in charge of arrangements. Homer Howard, Hub Taylor and Robert Matson will manage the side-show attractions. Grand Island is said to be dry, but two steamers have been chartered to take care of the crowd.

The coming season is beginning to show signs of breaking its shell. The Academy is due to open July 31 with "The Mischief Makers," rehearsing here for the past two weeks. The Gayety follows Aug. 9, under its new manager, Robert Simon. The Bonstelle Stock closes at the Majestic Aug. 21, the regular season opening Aug. 30 with De Wolf Hopper in "Wang" mentioned as the most likely entry. The Shubert-Teck will probably open on the same date.

CLEVELAND.

By J. Wilson Roy.

OPERA HOUSE — McLaughlin Stock in "The Country Cousin." Next week, "Very Good, Eddie."

SHUBERT-COLONIAL. — Hall-Berkley Stock in "Kismet."

KEITH'S—Vaudeville.

LOEW'S LIBERTY—Vaudeville.

PRISCILLA—Hinky Dee Girls, Bob Roberts, Rose Renty Trio, McConnell and Lockhart, Billy Aloha Girls, Leoni Trio and pictures.

MILES—"The Holiday Show" and pictures.

LUNA PARK—Elmhurst College Quartet, White Brothers, Ritter and Weis, Billy Elverton, Freed and Green.

STILLMAN—All week, film, "The Perfect Woman."

EUCLID—All week, "Yes or No."

STRAND and KNICKERBOCKER—All week, "Dangerous Days."

MILES-GRAND—"King Spruce."

GAIETY—All week, "Twins of Suffering Creek."

ALHAMBRA and MALL—"The Figurehead."

RIALTO—"The Mollycoddle."

STANDARD—All week, "The Breath of the Gods."

The Metropolitan closed Sunday night for three weeks' recess. During the interval the house will be entirely redecorated.

The burlesque season opens Aug. 9 at the Star. During the summer

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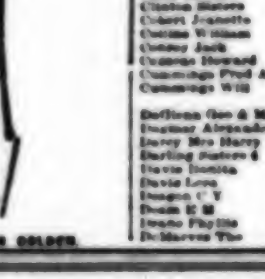

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this house has been remodeled and redecorated. New seating and stage are among the improvements.

Thurston Hall and his stock players at the Shubert-Colonial put on a highly creditable offering of "Kismet" this week. This is the first time the play has been offered in stock. Hall's interpretation of Hajj, the beggar-rascal, is one of his best characterizations, and he has good support from May Buckley as Marsinah and Frank Harrington as the Caliph Abdallah. The staging, costuming and effects are commendable.

CONEY ISLAND.

By D. Kalker.

Henderson's Music Hall is doing a turn-away business with big time vaudeville.

One of the forms of diversion that still holds out is the picture houses where drinks are served. There are about five in number down here. All are making a play for the film fan's patronage and are running first class pictures. One of the houses has a feature played at a Broadway house two weeks ago. This type of picture house depends entirely on what the customers eat or drink for its compensation. To say that they are doing business would be putting it mildly.

The old Brighton Beach race track is now a very prosperous bungalow colony. On the site of the former race track are some 400 bungalows. The success of the bungalow colony at the Brighton track was probably the cause of the doing away with the Sheepshead Bay Speedway, which is also to become the location for bungalows. The Gravesend track, while reported to be sold two or three times, is still weathering the storm of the real estate boom in this section, but its future is not assured, owing to the price building lots are bringing in this locality.

Sunday's total for the number of persons drowned reached five. It is quite some time since that many were drowned in one day.

Surf avenue, the main thoroughfare of the resort, is badly in need of traffic regulations. At one time the Board of Alderman thought of making a one way street of it and have the returning cars from the Island use one of its back roads, but the Coney Island Board of Trade raised objection. The main cause was that the business men thought they would lose some business by the autos returning to New York by another route.

The Coney Island bathhouse owners have a fight on their hands. At a recent meeting of the Board of Alderman one of its members proposed the bathhouse owners' fee will be restricted to a dollar. This aroused the owners' wrath and ire and they are going to the hearing well organized. They have Congressmen, Aldermen and Senators lined up to help them fight their battle as they are afraid the measure will go through on account of the recent publicity it received in the New York papers.

DENVER.

By T. H. Ferril.

Frank Wundra has sold his motion picture house in Carneyville, Wyo., and is in Denver looking for a new enterprise.

Word was received in Denver from New York by H. A. Kyler, of Supreme Photoplays Corporation, that W. F. Schallenberger had been appointed general manager of the Federated Film Exchanges of America.

George Brown, former secretary of the Denver Picture Board of Trade, has opened the Liberty theatre in North Denver.

After long litigation over the possession of the house, J. J. Goodstein, president of Arrow Photoplays Co. in Denver, has gained control of the [illegible] theatre, Pueblo, Colo., and will remodel both the exterior and interior of the house immediately.

W. A. Seaman will open the [illegible] theatre in Fort Lupton, Colo., within the next three weeks.

Peter McCourt, owner of the Broadway, Denver, will depart immediately for a vacation in Alaska. He will return to New York in September.

The regular fall season of the Orpheum will open Aug. 1. The Broadway will open Aug. 1, with "Mama's Affair," with an all-star cast, Rachel Barton Butler's Harvard prize play.

DES MOINES.

By Don Clark.

William Mack has been engaged as director of the Princess stock by the Adams Theatre Co., owners of the Princess. Mack was director at the Princess last season under Elbert and Getchell, having previously been assistant director. Mack is now in New York to complete the selection of plays and company for the new season. J. B. Adams, manager of the Adams Company, has also gone to New York to arrange for next season. Rehearsals will start at the Princess Aug. 10 and the house will open for the season Aug. 15, at which time the Orpheum will also open. Edward McHugh will be assistant director at the Princess. He has been director of the Orpheum summer stock company here this summer and was assistant at the Princess last season.

Twelve productions have been booked for the Berchel next season, which will be operated by the Adams Co. The list includes "Clarence," Hamilton and LaRue in "Dear Me," "The Little Whopper," Richard Mantell, "Royal Vagabond," "Take It from Me," among others. Columbia burlesque will play the first four days of each week at the Berchel, with Sunday opening, as last season. Adams plans to use the Berchel exclusively for burlesque in the 1921 season with legit at the Princess or some other house.

Summer stock closed at the Orpheum Sunday. The success of this year's venture in summer stock may result in a similar season next year.

Paul Sheffield, author of "The Mirage," produced in Des Moines last May, has sold the title of the piece to the Selwyns for $1,000. They will use it on a new production which is to have a New York presentation this fall.

"The Fortune Teller" is the title of the musical revue at Riverview Park this week, given by the Riverview Girls.

George Leffingwell, leading man of the Orpheum summer stock, is writing a play with the collaboration of Anne Stross Richardson. When Mrs. Richardson was in Des Moines attending the National Women's Club convention she met Mr. Leffingwell and became enthusiastic over the play he was working on. The story is of mistaken identity, with the leading man playing a dual role.

DETROIT

By JACOB SMITH

Quite an event this week was the first presentation on any stage of "The Advertising of Kate," a brand new play by Annie Nathan

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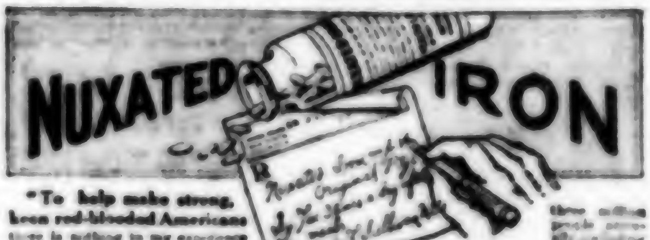

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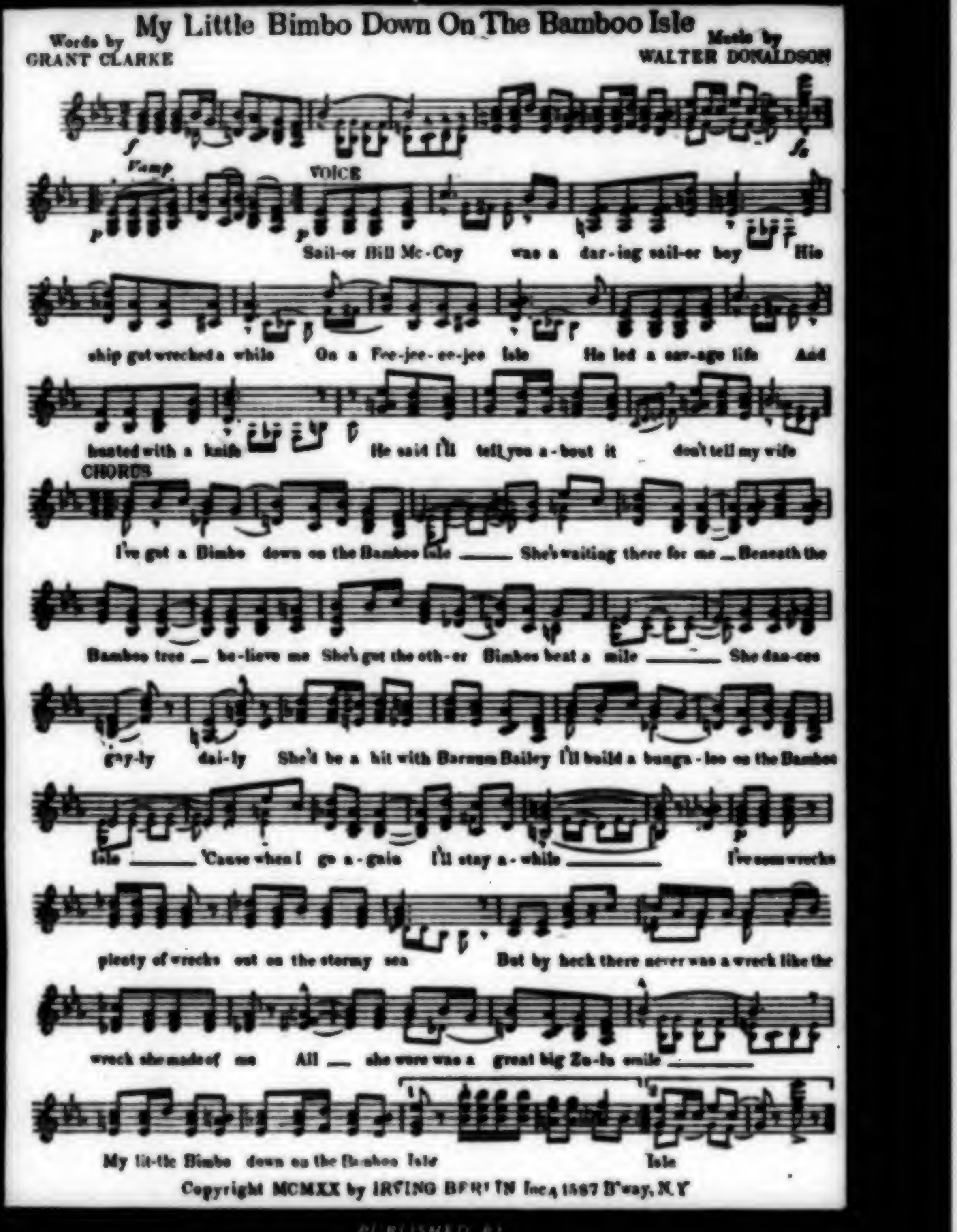

My Little Bimbo Down On The Bamboo Isle

Words by GRANT CLARKE

Music by WALTER DONALDSON

Vamp
VOICE
Sail-or Bill Mc-Coy was a dar-ing sail-or boy His
ship got wrecked a while On a Fee-jee-ee-jee Isle He led a sav-age life And
hunted with a knife He said I'll tell you a-bout it don't tell my wife
CHORUS
I've got a Bimbo down on the Bamboo Isle She's waiting there for me Beneath the
Bamboo tree be-lieve me She's got the oth-er Bimbos beat a mile She dan-ces
gay-ly dai-ly She'd be a hit with Barnum Bailey I'll build a bunga-loo on the Bamboo
Isle 'Cause when I go a-gain I'll stay a-while I've seen wrecks
plenty of wrecks out on the stormy sea But by heck there never was a wreck like the
wreck she made of me All she wore was a great big Zu-lu smile
My lit-tle Bimbo down on the Bamboo Isle Isle

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Myer, who refers to it as "the problem of a business woman and her emotional adjustment." The premiere proved to be an important local event. Jessie Bonstelle had the title role and Mrs. Thomas Whiffen, the grand old lady, played Aunt Maizie, being especially engaged for the opening week.

It looks as if Jimmy Hussey's new revue will open at the Shubert-Detroit early in August. At present this theatre is playing pictures.

John H. Kunsky now has 11 theatres in Detroit with the addition of the Linwood-La Salle. Three big new ones will be started early next year.

The stockholders last week officially approved the recommendation of the board of directors to lease the Ferry Field theatre to Phil Gleichman of the Broadway-Strand, effective Sept. 1.

Al Lichtman, of Famous Players, was in town last week to look over the first-run situation, which next year will be handled by the Broadway-Strand and the Majestic.

W. S. Butterfield will have 19 theatres in Michigan when he gets the Arcade, Ann Arbor, and upon the completion of his new Lansing theatre, with the Majestic, Port Huron, which he also takes Sept. 1.

Sam Levey confirmed Variety's story that he and his associates were selling out to the I. H. Herk interests for $1,200,000. He intimated that he may manage in legitimate producing for next season.

Edwin A. DeCoursey, manager of the Gayety, Detroit, is back from a vacation at Long Lake and Alpena. The Gayety is being completely renovated for next season.

The La Salle Gardens theatre, Detroit, opens August 29th with vaudeville and pictures. Bert Williams, general manager of the Palace (booked by Cunning, Chicago) will also handle the La Salle.

Dinner dances are being planned by the city for Belle Isle Park Casino during the winter months.

Fitzpatrick & McElroy have leased the Lyric, Alpena.

DULUTH.

By James Watts.

ORPHEUM—Stock in "Peg o' My Heart."
NEW GRAND—First half: Al Golem Troupe, Pheasy and Powell, Ward and Gory, Arthur Pickens and Co., Donald J. Dunn, films.
GARRICK—Film, first half, "The Heart of a Child."
ZELDA—All week, "Dollars and the Woman."
LYRIC—First half, "Alias Jimmy Valentine."
STRAND—All week, "A Broadway Cowboy."
ASTOR—First half, "She Loves and She Lies"; second half, "The Lone Wolf's Daughter."

Business at the local theatres had its ups and downs during the last week—mostly downs. Drenching rains were of almost daily occurrence and a strike of street railway employes tied up the whole car system for a day. The strike was called off temporarily pending the introduction of a city ordinance permitting the street car company to raise fares.

The Orpheum Stock held a picnic at Fond du Lac, up the St. Louis River, Friday. Helen Keers of the company was in charge. The party took the trip by steamer. A baseball game between the players and the stage employes, in which the former won by a score of 11 to 7, featured the sports program. This was a farewell get together as the company will close Aug. 7. The theatre will then undergo its annual clean-up and the regular vaudeville season will probably open Aug. 15.

The Orpheum has greatly benefited from stock this summer, as a class of theatregoers have been won over to this playhouse, which is somewhat out of the way from the downtown district.

Manager Arthur J. Casey of the Orpheum Players will return to Haverhill, Mass., and will operate his own theatre there during the coming year. Several of the local company will return with him for a year's stock. Minor Watson, leading man, has signed for the season at Lynn, Mass. John Burke will join the Fritz Liebler forces and Miss Ruth Lee will go to Los Angeles for a visit.

William F. Floto, publicity representative for the Wortham Shows, is here with the carnival for the coming week under the auspices of Duluth Shrine. Mr. Floto, who is one of the editors of the Kansas City "Post," is passing the summer on the road. While here he is visiting with Chester Sutton, manager of the New Grand, a friend of many years.

A novel advertising stunt was pulled off at the Duluth theatre this week that won much comment. A complete newspaper called "The Duluth Theatre Record" was issued, treating the plots of various photoplays put on at the company's theatres, as news. The headlines were quite sensational, leading many to believe an extra edition of "The Rip-Saw," a sensational local sheet, was on the streets. The crowds "ate up" the so-called "scandal" until they found they were being treated to movie gossip.

The Clinton-Meyers Co., which operates the Strand, New Sunbeam and the Lyceum, will open a new picture theatre in West Duluth soon. The same company is overhauling the Lyceum and will open it as a picture house in the fall. Paramount pictures with occasional legitimate attractions will be presented.

INDIANAPOLIS.

By Volney B. Fowler.

MURAT.—"Ruby Mine" (Stuart Walker Company).
ENGLISH'S.—Pictures.
RIALTO.—Vaudeville.
LYRIC.—Vaudeville.
BROADWAY.—Vaudeville.
CIRCLE.—Pictures.

Aldrich Bowker left the Walker Company here last week to go to his farm, near Nashua, Mass., for a vacation which will last until early in September when he plans to join Mr. Walker in New York.

Marjorie Vonnegut, whose home is in Indianapolis, was on her vacation at Lake Maxinkuckee in Northern Indiana, last week, when she was called upon to come to the rescue of the Stuart Walker Company, which needed her badly to fill in in a minor part of "The Ledger."

Reddington & Rosten, owners of the Etropal theatre, at LaPorte, Ind., announce a new $90,000 house to seat 1,250.

Incorporation of the Loomis Realty & Amusement Co., of Peru, Ind., with capitalization of $300,000 brings to light the fact that the company controls all four of Peru's theatres and plans to build another $100,000 house upon the site of the old Presbyterian church soon. Dale Loomis is the head of the combined enterprise.

Eighteen months ago James Bourne bought the Strand picture theatre in Warsaw, Ind., for $650. Recently he sold it to G. E. Hanaway, of Kouts, Ind., for $6,000.

KANSAS CITY

By WILL R. HUGHES.

ORPHEUM—Vaudeville.
LOEW'S GARDEN—Vaudeville.
GLOBE—Bessie Hart, Morris and Towne, Dewey and Dayton, Fred Ladden and the Stone Sisters. Pearl [illegible] Serial, "The Third Eye."
EMPRESS—Hi Jinks Musical Comedy Stock, 41st week, in "Girl From India."
ELECTRIC PARK—Follies de Vogue—Mlle. Rhea and Clinton & Rooney featured.
FAIRMONT PARK—Fairmont Revue—Effie Stile Randall, Bromley Sisters and Earl Flynn heading the cast.
NEW ROYAL—"The Prince Chap."
LIBERTY—"The Beauty Market."
NEWMAN—"Parlor, Bedroom and Bath."
TWELFTH STREET—"Fighting Shepherdess."
REGENT—"Riders of the Dawn."

Jack Cook, appearing with Mlle. Rhea, at Electric Park, leaves the act next week to go to his own act.

Manager McCormick, of the Isis, gave his patrons a novelty surprise last week when he served ice cream and cake. The serving was done by maids in costume during the organ recital between pictures.

Doris Bicknell and Effie Randall are added features at the Fairmont Park Revue.

The high standard established by the Orpheum circuit is being maintained by the Kansas City house during its first summer season. Last week's bill was headlined by the act, "Under the Apple Tree," one of the most elaborately costumed musical acts ever seen here. The act went over in great shape. Irving Newhoff and Dude Phelps were also on the bill and as this is their "old home town" they were greeted by many of their friends with flowers at most every performance.

The Kansas City, Kansas, Chamber of Commerce, will offer a strong concert series this coming season. Among the artists engaged are Mme. Schumann-Heinke, Oscar Seagle, Rafelo Diaz and Marie Tiffany, Reed Miller and Nevada Van der Veer, Marie Rappold.

Mlle. Rhea, classic dancer, better known as Rhea McMurray, a local girl, is featured in the "Follies de Vogue" at Electric Park this week. She is widely known here and renewed acquaintances with many of her old schoolmates and friends.

PITTSBURGH.

By Coleman Harrison.

The Academy, playing American Wheel bookings, will be the first local house to open the season. It recently acquired the franchise held by the Victoria hitherto, and its manager, George Jaffe, who ran stock burlesque at the Academy for two seasons, will send his troupe out on the American Wheel under the name of "Joy Riders." This company will open the Academy Saturday night.

Morton Rosenthal, a fine pianist and a brother of Arnold, a New York dramatic critic for a local paper, is at present working on some musical compositions for New York publishers. The pianist has appeared at the Davis already, has written the music for a Carnegie Tech musical comedy, and has adjudged by local critics a sure comer in the composing line.

Buck Kerns, one of the best saxophonists in the city, left last week for a year's engagement in Sousa's band.

Despite the general shifting of policies in the various local legitimate houses, all present managers will be at their posts when the new season starts.

The expected building operations which were to have been started by the Selwyns, who were supposed to have acquired a plot of ground here last winter, have failed to materialize.

Every so often a problem presents itself to experienced show men which is beyond their solution. The Schenley theatre, erected five years ago by the Davis-Harris interests, here has had a stormy career, practically remaining closed the last two seasons, with similar prospects the coming year. The backers have tried various policies with little or no success.

PORTLAND, ORE.

By Ralph Elliott Miller.

HEILIG—Dark. Late last week telegraphic cancellation of the "Keep Her Smiling" booking at the Heilig for this week responsible.
PANTAGES—"The Douglas Dancers."
HIPPODROME—"A Night on the Beach."
LYRIC—Keating and Flood musical comedy.
COLUMBIA—Film, "Sand."
LIBERTY—"Playthings of Passion."
PEOPLES—"Old Lady 31."
STAR—"Desert Love."
MAJESTIC—"The Deeper Purp."
RIVOLI—"The Garter Girl."
GLOBE, CIRCLE, GRAND, REX, NOVELTY, NATIONAL, AMERICAN, CASINO and BURNSIDE.—Pictures.

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The Jensen & Von Herberg houses have petitioned for an injunction, contending picketing is illegal when it is not a case of employe against his employer, as in the case of a sympathetic strike. The suit was based on the fact that only 25 per cent. of the stock is owned by the firm of Jensen & Von Herberg.

W. R. Keefe, manager of the American Lifeograph Co., will leave next week for New York where he hopes to consummate a deal with the First National for the releasing of a series of six satirical comedies produced in Portland during the last six months.

Negotiation for purchase of the Rivoli theatre caused considerable attention on film row last week. Several parties are bidding.

The Jensen & Von Herberg houses here have lost considerable business during the strike.

ROCHESTER, N. Y.

By L. B. Skeffington.

LYCEUM—Manhattan Players in "Because She Loved Him So."

TEMPLE—Vaughan Glaser in "Civilian Clothes."

FAY'S—Leach-La Quinlan Trio, Ethel Keller and Chums, Mason and Bailey, Four Lunds, Lee Stoddard, Day and Neville, "The One-Way Trail," film feature.

FAMILY—Musical stock.

VICTORIA—Vaudeville.

This year Rochester is to have a rather extended season of summer stock. It is announced Vaughan Glaser will continue at the Temple until just before the vaudeville season. The Lyceum, across the street, met this announcement with one that the Manhattan Players would continue while the house was unbooked and even play a three-day engagement before the Al G. Fields minstrels opened the regular season with a last-half engagement.

Arrested for permitting his house to be overcrowded, Fred Sarr, manager of Fay's, went into police court and asked the judge if he ever before heard of such an arrest during July. The learned cadi looked thoughtful and opined that he never did. "Then doesn't that prove that this case is an exception?" asked Mr. Sarr, "and, likewise, the fact that our aisles were blocked was an exception, because we usually are extremely careful to keep them open." Thus Mr. Sarr, as an amateur pleader, so impressed the court that he was let off with the admonition to watch his step.

SYRACUSE, N. Y.

By Chester B. Bahn.

EMPIRE.—Knickerbocker Players in "Pollyanna" all week.

B. F. KEITH'S.—Vaudeville headed by Billy B. Van and James J. Corbett. Corbett annexed considerable space in free publicity by "covering" a fight at the Arena Tuesday night between "Young" Michaels and "Battling" Johnson for the Central New York lightweight belt for the "Journal." In addition, "Gentleman Jim" refereed the bout, but declined to make a decision, which was left to a committee of five judges. The publicity gave him streamers just like the good old days when he held the spotlight in fightdom.

TEMPLE.—Vaudeville.

ECKEL.—First half, film, "Lady in Love," and Fox comedy, "Training for Husbands." The latter is a bear of a comedy. And so are the girls in it; only they don't spell it that way. If Syracuse dames trained their hubbies in such a fashion they'd have to build an annex on the city clerk's office to accommodate the crowd seeking licenses to engage in rolling pin free-for-alls. The Clayton film is just fair.

STRAND.—First half, "Passers-by." One of the best dramatic screens of the year, with an English flavor.

SAVOY.—First half, "The Green Flame."

CRESCENT.—"The Long Arm of Mannister."

TOP.—"The Valley of Tomorrow."

Managers W. Dayton Wegefarth of Keith's and Edgar Weill of the Strand are facing a nice easy little task along in September. They've been named judges to pick the prettiest girl in Syracuse in connection with the "prettiest girl" contest that the Syracuse Day Committee will stage at the New York State Fair Sept. 13. The winner and the next four in line will be entered in a beauty contest to be put on by motion picture interests the same month. A similar contest was staged at the State Fair last year. The winner, Anna Altman, later captured the beauty prize given by an automobile concern which conducted a nation-wide contest.

The Armory Players, who have held forth for 10 weeks in Binghamton, closed their engagement Saturday. Starting this week the Strand, to which the players were transferred from the Armory, resumed the presentation of feature pictures. The week also saw a new $10,000 organ placed in commission at the house. A symphony orchestra for the Strand is also being organized by the Hathaway management.

Despite the growing opposition to carnival attractions up-State, the traveling organizations apparently are meeting with no great difficulty in securing additional bookings for the season. The Empire State Shows are playing Utica this week under the auspices of the Eagles. Oneida also has a carnival for the week. The Cook Carnival Company will play Waverly the week of Aug. 2 for the benefit of the American Legion. The Col. Ferari Shows will be at Watertown the week of either Aug. 23 or Aug. 30 under the auspices of the North Side Improvement League.

"The Bat," a new play by Mary Roberts Rinehart and Avery Hopwood, will have its final pre-metropolitan try-out at the Stone, Binghamton, Aug. 20-21. The play has been shown at Washington and Atlantic City, and has been undergoing last minute changes preparatory to the New York opening on Aug. 23. Binghamton was selected by the owners, Wagenhals & Kemper, for the try-out for sentimental reasons. They made their start in the theatrical world there several years ago, when they played at the old Stone with the Kemper Stock Company.

After a summer's rest, Dan Quinlan, Elmira's veteran of the footlights, left that city this week for New York, where he joins "Hello Alexander." This marks Quinlan's 37th year in stageland.

The Somerville Players, who have been presenting stock at the Stone, Binghamton, since the spring, will close there Aug. 7 and report for rehearsals again Aug. 16 at Somerville, Mass.

WASHINGTON, D. C.

By Hardie Meakin.

KEITH'S.—Vaudeville.

SHUBERT-BELASCO.—Second week of the film, "The Garden of Allah." Doing well.

SHUBERT-GARRICK.—The Garrick Players, with Irving Cummings heading cast, doing splendid business this week with George M. Cohan's "A Prince There Was." The other members of the company, John Ellis, Clarke H. Silvernail, Marjorie Bell, Nell Barnes, Helen Goodhue, Suzanne Jackson, L. M. Bell, Anne Hamilton, Theodore Hardy, John O. Hewitt, Ingram G. Mack and Virginia Allen all are scoring hits. The work of Edwin Forsberg, the director, is particularly good, as is that of Salvatore R. Maltout, the scenic artist.

POLI'S.—Doris Kenyon in "The Great White Trail." The house is making money with the films for the summer months.

COSMOS.—Hazel Green and Boys, the Broadway Four, Farson and Fenton, the Three Duke Sisters, Armstrong and Downing, Hughes and Debrow, Alf Grant, feature films.

STRAND.—Five Petrovas, the Two Yaquis, Tilyou and Rogers, "The Wrong Guy," presented by Ethel May Hall and Co.; Lee Hete, William Harris and Marjorie Winters, feature film.

LOEW'S PALACE.—"Away Goes Prudence."

LOEW'S COLUMBIA.—"The 13th Man."

MOORE'S RIALTO.—"Fighting Chance."

CRANDALL'S METROPOLITAN.—"The Slim Princess."

Robert Long, manager of Moore's Rialto, accompanied by Mrs. Long, have left for the annual summer two weeks' vacation.

Lawrence Beatus is expected back this week from his vacation when he will again assume the active direction of both of Loew's picture houses here.

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LEASE "BIG 4" ABROAD.

(Continued from page 2.)

pett, who from the first repeatedly stated he felt the amounts asked by the United Artists for the product were far beyond the possibility of profits to the buyers.

The hardest task with which Schulberg was confronted was convincing Greenhill that he was right in his appraisal of the United Artists pictures and Tippett altogether wrong in his estimate of their value. This required six months in itself to accomplish, after which his real troubles only began, due to the backing and filling of both parties.

It is understood Greenhill has also made a tentative deal for the product of the Associated Producers ("Big Six"), based upon an advance of $1,000,000, payable at the rate of $100,000 per picture delivered—in other words, a deposit on the first 10 pictures. This deal, however, is known to be subject to a promise to be exacted by the United Artists that the product of the Associated Producers will not be distributed through the same offices as that of the United Artists. The United Artists demand that their productions shall be distributed exclusively through its own offices, with no other product handled by the same organization. This places Mr. Greenhill in a difficult position, as he had already committed himself to the Associated Producers before he knew that this demand would be made and this pledge required by the United Artists.

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RIVOLI.

A small bunch of sailors sat in the orchestra at the Rivoli Tuesday evening witnessing the performance. When the feature started off showing Ethel Clayton in the photoplay "Crooked Streets" she was disclosed as an applicant for a position as secretary. She looked so sweet and pretty that one of the 'gobs' was inspired to remark: "She could get a job any place." The role calls for her to impersonate a stenographer working for a professed antiquarian going to China. If the old man and his family were really as clever as they are pictured, it seems incredible they would not have noticed the quality of her wearing apparel. Throughout the picture she was dressed as we imagine duchesses do. Certainly no respectable stenographer could afford such clothes—only those who save their salaries. That, however, is one of the things it is necessary to overlook in passing judgment upon a modern feature picture. Miss Clayton has what "smart women" call "the clothes sense." In other words she knows how to dress. It seems incredible so few of the high priced film stars know so little about choosing suitable raiment. You would imagine they would have someone to choose for them when they are deficient in that respect, unless it be that they refuse to be told. Anyway, in this particular, Miss Clayton has an advantage over most—if not all—of the others in her field.

The news pictorial this week is made up of selections from Pathe, Fox, Kinogram and a corking animated "Mutt and Jeff" cartoon, the latter screamingly funny.

There is a brief prelude in the shape of a bit of colored scenic film showing scenes in Holland to create atmosphere for a pair of dancers in native costume and wooden shoes, a young man and woman, who pranced before a setting representing a Dutch windmill. Nothing they did in the way of dancing was worth the trouble that was gone to for their appearance. A Bruce scenic, "The Castaway," was admirably executed photographically, but not in the title writing.

Mary Fabian, a soprano of volume and quality, sang "For You Alone," and departed to make way for the feature, which in turn was succeeded by a Chester comedy, "An Overall Hero," in which a trained Chimpanzee and several other animals, as well as human beings, enacted an old-fashioned melodrama, which wasn't at all interesting or in any way original.

The house was far from filled though the weather was quite cool.

Jolo.

STRAND.

Why not more of the lighter overtures, especially during the summer months? Here we have the average picture house essaying a ponderous, nerve-racking musical introduction, instead of a breezy, lilting affair. Take for instance the current week's overture at the Strand. It is made up of selections from "The Mikado," delightfully rendered in subdued tones under the able leadership of Carl Edouarde. It is to be hoped M. Edouarde won't let his hair grow and cultivate mannerisms so prevalent with others in his field of endeavor. This wish is suggested by the fact that on Sunday evening last Mr. Carl was seen to surreptitiously brush back his locks with his left hand while leading the overture for the last show.

The topical weekly is made up of Pathe, Kinogram and International news reels and is followed by a Chester scenic, "One Drop Was Enough." Whoever writes the titles to these Chester scenics has fallen into a very tiresome habit of expressing himself.

Carlo Ferretti rendered very effectively a Spanish serenade and a strongly demanded encore in the shape of a light number. He is attired in Toreador costume and backed up with a piece of moonlight scenery.

The feature is Constance Talmadge in "The Perfect Woman." One wag naively asks the question: "Why screen a perfect woman?" Which is not at all bad for a patron of a picture house.

The comedy is "Duck Inn," an Educational release featuring Lloyd Hamilton. *Jolo.*

BROADWAY.

This house is in for a boom in business. Monday, the opening night, the line extended down to 46th street and they were still coming strong at the conclusion of the first show. It was absolutely S. R. O. with the result the newcomers were compelled to hang around the lobby. That bathing girl stuff always seems to draw strong with the stag audience, not that there were none of the opposite sex present although very much outnumbered.

The program boasts two features, a Bathing Girl revue and a Murray Garsson feature film, suggestively titled "Up in Mary's Attic," also more or less aquatic in theme. The revue is presented by Tom Rooney and Earl Lindsay, the latter also personally staging the production, featuring Donna Montran, a chic chick, in "A Beach Promenade" in "Six Gasps and Three Shocks." It's not as bad as the figures (take it either way) would have us believe, but enough to keep 'em coming for many weeks to come. Miss Montran was last with the "Chin Chin" road company and it is safe to predict she will cease gracing this show with her presence the minute the legit boys lamp her. An undeniable million-dollar smile, oodles of personality and what is more, an elastic voice that hits the high registers smoothly and effectively she would make ideal $4 musical comedy stuff. A company of eight is in the support, in addition to a shimmying pick employed in the same manner as seen hereabouts before.

The revue is pencilled in for a prospective eight weeks' run at this house with a tour of the regular Moss (by then Keith-Moss) vaudeville circuit to follow. It will clean up both ways, an excellent "flash" anywhere.

The piece opened "cold" here and due allowances should be made. It must be admitted a two weeks' break-in would have been advisable, but considering the fact its opening had already been postponed a week and with no girly-girly feature prepared to accompany the regular picture programme at this house—the former "Midnight Rollickers" was too old by now—this move must have been compulsory. The front section of the revue concerns itself with the evolution of the modern bathing suit from 1860 to 1900 with appropriate period modelled bathing girls. Alice Eldridge, said to be a professional diver, then showed off a beautiful form (in one-piece attire) in a demonstration of the positions for the various dives. Bobby Tremaine, a cute, syncopating coryphee, then did a "Jazz Bathing Girl of Today" dance number to encouraging returns. Miss Montran introduced the finale, "The Globe Trotter," in which the bathing dress of the various countries are exhibited. Palm Beach, Hawaii, Orient, Spain, France and Atlantic City are the ones embraced and proved a very effective finale. The Oriental girl uncorked a mean snake dance that charmed her audience. The costume—what there was of it—was quite daring although musical comedy in style. During this concluding number the star rendered "India, My Own," her own composition, effectively. Charles George supplied the other lyrics and music.

The offering is tastefully mounted before special hangings in four which did not behave the way they should the opening night. [illegible] supplied the stunning costumes, Miller the pedal covering and Asbury Mills the one-piece bathing suits.

Harry Walker is rightfully credited with casting the production for he has supplied as excellent appearing an octet of supporting girls as could be desired. They're all "lookers" and make one look longer with their abbreviated costumes on. Although still in the raw, with the usual attendant nervousness of any sort of a premiere, they accounted for themselves excellently, all things considered. All well formed, shapely and graceful they were easy on the optics, what with bare legs from the thighs down and all that. The revue bids fair to repeat the former Mack Sennett Bathing Girls success, although a little tightening up, spots for which are evident, will have to be performed to reduce it to an ideal 20 minutes running time for vaude purposes.

The news digest, following, is very aquatic in theme, quite appropriate considering the general atmosphere, and concluding with a short number of feet of the "California Bathing Girls" romping about on the roof of the Broadway theatre. "Up in Mary's Attic," a Fine Arts Pictures production, is reviewed elsewhere in these columns.

Enrico Leide conducted the overture, excerpts from "The Night Boat."

CAPITOL.

Not such a strong current program at this mammoth picture palace. The Will Rogers feature, "Cupid, the Cowpuncher," falls a little below the mark and does not suffice as the sole comedy feature of the bill; a sprightly slapstick two-reeler was surely needed to round it out. A tabloid version of "Rigoletto" is the vocal feature. Gladys Martell distinguished herself in the "Gilda" role, Sunday matinee. Irene Williams also sings this role at the second and fourth shows daily relieving Miss Martell. A Samoa travel scene, with a special orchestral score, a ballet solo by Mlle. Gambarelli and the news digest followed in the order named.

The male quartet introduced the feature with the rendition of "Neath the Shade of the Old Apple Tree," the theme song of the Goldwyn production. Another scenic was the concluding picture offering.

SINK OR SWIM.

A typical George Walsh feature is this Fox production, with its knockabout histrionics and jovial abandon. It is to everyone's credit that the picture does not take itself seriously and, contrarily, deports itself in the "hoke" manner that it does.

The general theme of the American visiting some foreign, mythical principality and taking a hand in the affairs of state, is strongly reminiscent of a former Fairbanks release (was it "His Majesty, the American"?), although this is handled differently.

Dick Mason, an easy-going chap, is jugged in jail as a result of a cabaret mix-up, defending some girl's honor, etc., and after being released from the bonds of the law, is shipped off to Lithonia by his father, who owns some sort of a concession, only to discover a treacherous prime minister at the head of a revolutionary force about to overthrow the princess heroine. Our hero single-handed overcomes an army more or less and restores the royal leading lady to her throne within an hour's film flickering.

While probably not meant to be broad travesty, an idea of the burlesque vein maintained can be gleaned from such names as "Count Whiskerin"—an appellation ascribed to the alfalfa-abundant minister of state—the "Profiteria Cafe" et al.

Richard Stanton directed and did a good job. The supporting cast is not honored by any sort of screen mention.

PARLOR, BEDROOM AND BATH.

Metro's screen production of the successful stage farce, "Parlor, Bedroom and Bath," while starting rather slowly, finally strikes a fast gait and continues uninterruptedly to an uproarious finish. It is played by an all-star cast—that is, by a cast of the best players Metro has to offer—and as a result there is no individual straining to throw everything to any featured player. The team work is exactly what is required for the perpetration of farce, whether it be on the spoken stage or before the camera.

The role created by Florence Moore, with the scenario prepared by June Mathis and under Edward Dillon's direction, becomes one of the several excellent parts, but strange to say, the role of the silly young wife who elopes with the unsophisticated husband, stands out through its politeness.

The numerous slangy expressions uttered by Florence Moore in the stage presentation occasionally sound tame and once in a while quite inane, while others elicit roars of laughter.

All things considered, "Parlor, Bedroom and Bath" is one of the sure-fire calibre of picture productions, and, with the [illegible] of the title, should draw like a [illegible].

Jolo.

READ THESE EXHIBITORS' OPINIONS

Letter from
Grand Theatre
Oconto Falls, Wis.

July 12th, 1920.

First National Exhibitors Circuit,
Milwaukee, Wis.

Dear Sirs:

Replying to yours of recent date relative to the value of your releases, beg to state that in my opinion your releases are the most consistently satisfying pictures released under any brand today.

The service out of the Milwaukee office is the best that I have so far experienced, since being in the business, from any source. As far as my experience with you, I have always received the fullest co-operation from every angle, and have always found your office ready and willing to give me a square deal at all times. The latter, as you know, is something to be proud of in this industry, and you are to be congratulated in having attained this end.

As you know, I have taken out a franchise and believe that it is for my best interest to do so, feeling that with it, I am going to protect my investment in the theatre, as well as assure myself of a supply of REAL HONEST TO GOODNESS PICTURES at a reasonable price that will give me a chance to keep some of the receipts for myself.

If I did not have full confidence in First National, I would not have taken this franchise, for I have no opposition here, and unless one felt that he was to derive benefit from same, it would be foolish to make the investment and tie himself down to any franchise, but I am satisfied that in doing so, I have made a wise move.

Yours truly,
(Signed) W. R. VINCENT.

Letter from
Burns Theatre
Colorado Springs

June 11th, 1920

First National Exhibitors Circuit,
1732 Welton Street, Denver, Colorado.

I want to acknowledge receipt of your letter telling me that I am one of the first exhibitors to take advantage of your franchise plan in this territory.

From the viewpoint of the independent exhibitor your organization offers practically an ideal arrangement. The First National Exhibitor knows exactly what he is going to get in the way of pictures, this precludes buying something unseen, and he knows that all of his pictures are coming to him with a known box-office value and not a valuation as high as the producer thinks the exhibitor will stand.

The exhibitor is afforded protection and does not have to stand a constant raise in prices and bidding against fellow exhibitors for pictures. I wish to express my appreciation for the very fair treatment I have received in working out the details on the franchise for Colorado Springs and wish to extend my endorsement on the franchise plan together with best wishes for your continued prosperity.

Very truly yours,
(Signed) V. W. FOOTMAN.

There'll be a Franchise __everywhere__

UP IN MARY'S ATTIC.

Mary	Eva Novak
Jack Langdon	Harry Gribbon
Jack, Jr.	Baby Virginia Shearne
Professor [illegible]	Al. [illegible]
Waldo [illegible]	Clifford Bowes
The Vamp	Edna Gregory
[illegible]	Minnie [illegible]
[illegible]	Mela Sterling
Teddy	Teddy

"Fine Arts Pictures, Inc., Murray W. Garsson, president," presents this five reel slapstick affair. William H. Watson directed. No author is captioned. Eva Novak and Harry Gribbon are co-featured.

The production is light stuff with the familiar girls' seminary locale, lending plausible excuse for physical display in gymnasium and bathing suits. A semblance of a plot is also maintained throughout, but the physical appeal is dominant. The characters, personated by the stars, account for the little plot there is. They are married secretly. He is the physical director of the school and she is still a student, although they have a little child in hiding as a result of the marriage. She is waiting for her twenty-first birthday in order to attain her heritage, hence the secrecy. Waldo gets on to the secret and almost smears matters up for the couple, with the resulting humorous results.

The picture makes no pretense at seriousness and as it stands it should get by in any house on its laugh-provoking merits alone. The assisting bathing girls lend charm and dash to the production and will prove great box office if properly played up.

The principals are good slapstick artists, the stars acting their roles with restraint, although the others did not hold themselves in leash and gave their exaggerated histrionics free rein, to excellent results.

CROOKED STREETS.

Gail Ellis	Ethel Clayton
Rupert O'Dare	Jack Holt
Lawrence Griswold	Clyde Fillmore
Silas Griswold	Clarence H. Geldart
Mrs. Griswold	Josephine Crowell
Sailor Hogan	Frederick Starr

There are some, though not many, defects in the Paramount feature, "Crooked Streets," in which Ethel Clayton is starred. It was adapted from one of Samuel Merwin's series of short stories, entitled "Dinner at Eight," prepared for the screen in scenario form by Edith Kennedy, directed by Paul Powell and photographed by William Marshall. In the first place it holds the interest of the regulation picture fan right up to the finish with little inkling of the denouement. Until the final few hundred feet it is impossible to tell which is the hero, which the villains and even the star herself is subject to suspicion that perhaps even she isn't entitled to your sympathy. This, backed up by a well-conceived and carried-out Oriental atmosphere, keeps one interested from the beginning to the closing footage.

The star enacts the part of an American woman who accompanies an antiquarian on a visit to China, allegedly made in the search for historical antiques. The night before sailing for home she ventures out alone in a rickshaw, is captured by a local "slaver," who, however, is prevented from carrying her off by a gang of French sailors. One of them, intoxicated, decides to annex her for himself, mistaking her for a resident of the local underworld. This time she is rescued by a dashing Englishman who persuades the bulky sailor to enter the prize ring with him and fight for "the girl." The fight is well staged, with the ring surrounded by Chinamen and the sailors, and the handsome Englishman finally knocks out the burly man of the sea. In the end it revealed the young American woman is a member of the U. S. Internal Revenue Department, while the hero is a British secret service agent. The "antiquarian" is an opium smuggler and is taken into custody, while the young couple sail for "home" on a honeymoon.

The chief defect, from the standpoint of a stellar vehicle for Miss Clayton, is that Jack Holt, as the hero, has a role far superior to the heroine's. He is the dashing rescuer, has the well-staged prize fight while stripped to the waist, and is throughout an active character, while Miss Clayton's is comparatively passive.

Nevertheless it is well played throughout by a wholly competent acting organization, every role worthy of individual mention for its outstanding interpretation, the direction, production, photography and technical detail all combining for the creation of an interesting photoplay. Jolo.

CUPID, COWPUNCHER

Alec Lloyd	Will Rogers
Macie Sewell	Helene Chadwick
Zack Sewell	Andrew Robson
Dr. Leroy Simpson	Lloyd Whitlock
Hairoil Johnson	Guinn Williams
Monkey Mike	Tex Parker
Dr. Billy Trowbridge	Roy Laidlaw
Rosa	Katherine Wallace
Sheriff Bergin	Nelson McDowell
Mrs. Bergin	Cordelia Callahan

Will Rogers is starred in this Goldwyn adaptation of Eleanor Gates' novel, "Alec Lloyd, Cowpuncher." Alec has a fatal marriage-braking penchant which is heralded by the vocalizing of "In the Shade of the Old Apple Tree." Whenever he brings a couple together and starts yodeling that number it means wedding bells in the near future for the doomed pair. The cowpuncher envoy of the well known Mr. Dan is periodically reminded of his dastardly deeds whenever a cowboy benedict drives past with a flock of young cowboylets. These stark evidences of his crimes, however, seem to have little checking effect on Alec Lloyd's career until some one is moved to remark that those who bring others together have small success at "hitching themselves." The rest of the action concerns the hitching process of Lloyd to Macie Sewell (Helene Chadwick).

Mr. Rogers is his usual slouching, home-spun shirted self and wins his audience to a fair extent. That Clarence C. Badger's direction has a great deal to do with this is well understood.

E. A. Bingham adapted the story and provided neat working script without any slow moving stretches. James Flood, assistant-director, and Marcel Lepicard turned the crank.

The support is adequate. Miss Chadwick makes a charming heroine. Andrew Robson also did a neat job with his role. The character types were well chosen and ably directed.

VALLEY OF DOUBT.

Marion	Arline Pretty
Jules	Thurston Hall
Annette	Anna Lehr
Macey	William Davidson
Tommy	Robert Agnew
Jacques	Mr Costello

The picture is a Selznick product, written by Willard Mack and directed by Burton George. It deals with highly colored melodrama staged in the Northwest lumber lands. The play is frankly one of those forced dramas of action, but it is exceedingly well done.

Scenically it is a marvel of snow scenes with fights and all the elements of the rough country. It is difficult to believe that so many and so varied adventures could be packed into a few months of human life, but the fans' demand is for action, action. This picture ought to satisfy that craving, and should be a whale of a pull in the less pretentious houses, especially neighborhood theatres where it holds on long enough for the word to spread.

The story has to do with the adventures of Marion, who accompanies her brother Tommy to his father's lumber camp to seek reform from his wild life in the city. The pair are accompanied by one of the father's secretaries, Macey. The conflict occurs when Macey tries to force himself as a suitor upon Marion while Tommy is off drinking those six-fingered shots in the camp saloon.

Jules, owner of thousands of acres of timber lands granted to his family by an ancient French king, attempts to thwart Macey's schemes and aid Tommy toward his reclamation. Poor Jules is misunderstood by everybody in the cast from time to time, has to win back Tommy's money in a dance hall when Tommy is too drunk to realize that the cards are being dealt from the bottom, and being found there is berated by Marion for leading Tommy astray. Macey tries to discredit Jules, and their conflict leads to a lynching party and a subsequent rough and tumble in the snow between Macey and Jules.

Arline Pretty makes a pretty, graceful figure in breeches and boots, while Thurston Hall accomplishes an excellent characterization as Jules. Good character bits are done by Anna Lehr and Mr Costello as native half breeds.

THE CHEATER.

Lilly Meany Vashti Dethic	May Allison
Pop Meany	Frank Currier
"Bill" Tozer	Harry Van Meter
John, Lord Asgarby	King Baggot
Eve Asgarby	May Geraci
Mr. Prall	Percy Challenger
Mrs. Prall	Lucille Ward
Doctor	P. Dempsey Tabler
Nurse	Alberta Lee
Scenario by	Lenore Coffee
Direction by	Henry Otto
Length	Six reels

Theme, treatment and interest are of the highest order, as would be inevitable in a picture made from a play by Henry Arthur Jones, one of England's most brilliant dramatists. But it has its defects in its screen form. The first 500 feet are superfluous. The play itself properly begins at the point where Lilly is disclosed reading in the cottage rented by the swindler gang of which she is a member. From that on there is a succession of absorbing scenes showing the mechanics of a fortune teller's establishment.

Lilly decides to become a faith curer of hypochondriacs. Her first rich victim is maneuvered into her hands by the crystal globe seer of the band. She is a woman self-indulgent and complaining, who believes she has all the maladies in the list. She is an easy subject for Lilly, now operating as the healer Vashti, and recommends Vashti to a widower nephew with a crippled child.

Here the story enters a line almost parallel with that of "The Miracle Man." Lilly, now Vashti enters the country place of Lord Asgarby. The crippled child appeals to her sympathies. Her doll rolls from the couch and is broken. Vashti picks it up and before the child's eyes "makes it well." Here the little one's faith in Vashti and ultimately the child's cure. Meanwhile the child's father falls in love with the healer, and Vashti's regeneration is worked out through the love of the man and the faith of the child, until she becomes Asgarby's titled wife.

The piece has some capital characters, notably by Frank Currier and Harry Van Meter as underworld types. King Baggot is the gentleman to perfection.

PERFECT WOMAN.

Mary Blake	Constance Talmadge
James Stanhope	Charles Meredith
Mrs. Stanhope	Elizabeth Garrison
J. J. [illegible]	Joseph Burke
Grimes, the Anarchist	Ned A. Sparks

In the hands of less skilled technicians than John Emerson and Anita Loos the scenario and direction of "The Perfect Woman" would have yielded just about enough "story" to piece out a single reel—or possibly a two reel comedy. Even then if it were minus Constance Talmadge as its chief interpreter, it would be extremely tiresome, obvious and inconsequential. In other words, it is the combination of felicitous ingredients that makes for an acceptable whole. The detailing of the plot would create an erroneous impression and give rise to the opinion that the production is not up to the standard set by this screen star; but not so. Despite several inconsistencies, what would normally be regarded as impossible suspensive melodramatic interest toward the finish and a dozen and one minor objections that might be raised, the fact remains that the picture entertains in an amusing way and is replete with the happiest kind of chuckles. Jolo.

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FAMOUS PLAYERS' PLAN TO TRAIN ENGLISH TO U. S. ART

Summons Major Bell, Assistant in London Studio, to New York—MacAlarney Goes in September to Be Production Manager.

Major Charles H. Bell, assistant studio manager for Famous-Lasky's new studio in London, is in America for a two months' stay, going over the concern's plants in Long Island City and Hollywood. On his return to England he will be promoted to the post of studio manager, relieving Milton Hoffman, who went abroad last year to start the plant going, and who returns to America.

This is in line with Famous-Lasky's scheme to train its English employes in the American methods, thereby securing what they consider a maximum of efficiency for their foreign production activities.

In keeping with this plan Robert MacAlarney goes to London in September, to become production manager there taking with him a couple of American scenario writers and another American director who will work alongside Hugh Ford. MacAlarney will be the "point of contact" with the English authors who are to write for Famous-Lasky. Eve Unsell, who has been abroad for some time, returns to the New York offices, and Harry Durant will become scenario editor in New York when MacAlarney departs.

The most remarkable stunt executed by Famous-Lasky, and of which not a word has appeared in print, is the purchase by that concern of a controlling interest in one of the largest Parisian costuming establishments of international fame. It came about through the necessity for securing advance styles for the dressing of their production of the Drury Lane melodrama, "The Great Day," which can not be released in England for another year and a half, owing to the congested booking system in vogue there. The costumes would, by this arrangement, be two years behind the current styles. The only way to overcome this difficulty was to secure advance information on future feminine sartorial adornment.

NO STRIKE IN L. A.

Los Angeles, July 28.

With the report received over 2,000 picture workers in New York city and vicinity went out on strike July 26, Abraham Lehr, president of the Motion Picture Producers Association here and vice president of the Goldwyn corporation, said: "I have not heard of any dissatisfaction here. No demands have been made. There has been no evidence of dissatisfaction, and relations between employers and their employes have been cordial and friendly."

E. C. Hamilton, president of the Motion Picture Operators' Union, local No. 150, denied any strike was on the way. Mr. Hamilton said: "I can state on behalf of the operators that no trouble is anticipated here."

The same thing is true in regard to the stagehands.

NEW FRIEDBERG HOUSE.

Pittsburgh, July 28.

Nathan Friedberg and his associates are to erect a $500,000 house. Three years ago Friedberg and Harry Adler took over the Alhambra, then on its last legs. In quick time that place became so successful that they purchased the Garden, on the North Side. Then they opened houses in Youngstown and Cleveland, then one on the South Side, and two months ago finished the Triangle in East Liberty.

Their newest addition is in the heart of the North Side and will be erected on a plot of ground purchased the past week by the film men for $160,000.

QUINN, MANAGER FOR EMPEY.

Philip Quinn has been made manager of production for Guy Empey Productions, Inc. He will assume charge of the production of the second of the series of comedy dramas to be made by that organization, in which Arthur Guy Empey will be the star.

Ben Garretson has been appointed advertising and publicity manager.

DISPENSES WITH SETS.

Director Richard Stanton and Cameraman Perfect Method.

With the aid of his cameraman Richard Stanton has perfected a method whereby costly sets and interiors are dispensed with so far as building expense is concerned. By special mechanical methods an interior is photographed. Then the action is introduced into it on a specially marked floor before a black background. Cheap furniture covered with black is in place of the expensive.

The double exposure method, special lenses and timing devices used by Stanton are being kept secret by him with a view to copyrighting them.

LESSER ADDS TWO.

Los Angeles, July 28.

Sol Lesser and the Gore Brothers leased two new theaters, Rosebud and new Central, both located here and considered valuable community houses.

Ralph Grunauer, who recently managed the Lyric, Stockton, and who was well liked for his exploitation stunts, will be general manager of both houses.

The houses will be booked through the First National.

ZIEHM ABROAD FOR GOLDWYN

Arthur Ziehm, foreign sales manager for Goldwyn, sails for Europe Aug. 4 to give special attention to his company's interests in Norway, Sweden, Denmark, Italy and Spain.

Sunday Showmen Held.

Long Branch, N. J., July 28.

Walter Reade, proprietor of the Broadway theatre, and Jesse Green, Walter Green and Stanley Jeffrey, employes of the house, are to appear before Recorder Leo J. Warwick Friday on a charge of having violated the Vice and Immorality Act by giving Sunday performances.

The arrest was made on a performance of pictures at the Broadway a week ago Sunday.

FIRST NAT'L RECORD FOR "GO AND GET IT"

Trade Talking About Neilan Production.

The First National is looking for something of a record to be created by the latest Marshall Neilan production, "Go and Get It." At the Strand last week the picture drew all the film sharps. It was the topic of conversation at the Astor when the celluloid merchants got together.

The admitted trouble with the New York showing of the picture, according to the consensus of opinion, was lack of exploitation of the proper sort for the production.

At present the First National record is held by "My Four Years in Germany," which grossed something over a million; next comes "Auction of Souls," with $900,000, and after that "River's End" and "In Old Kentucky," the latter also being spoken of as an opportunity cast aside through imperfect exploitation and failure to grasp chances.

LEAD IN "GREAT DAY."

Marjorie Hume has been selected to play the feminine lead in the filmization of "The Great Day," the first picture to be made in the new London studio of Famous Players-Lasky British Producers, Ltd.

GERARD DIRECTS DORALDINA.

Los Angeles, July 28.

Douglas Gerard, formerly Universal director, has been engaged by Metro to direct Doraldina in an all-star cast feature to be called "Passion Fruit."

This will be the first picture Doraldina will do for Metro.

COAST FILM NEWS.

Los Angeles, July 28.

Hap H. Ward, at present in Chester Comedies, is forming his own company to make one reel comedies.

The "Big Show" is the name of the latest Chester Comedy, directed by William S. Campbell.

The all-star cast for the Metro production of "The Four Horsemen of the Apocalypse" has been completed by Rex Ingram who is to direct the picture, and June Mathies, who adapted it for the screen. The following are the principals: Rudolph Valentino, Alice Terry, Allan Hale, Pomeroy Cannon, Stuart Holmes, Joseph Swickard, Brinsley Shaw, Bridgetta Clark, Mable Van Buren, Smoke Turner, Nigel De Brulier, John Sainpolis, Derrick Ghent, Edward Connelly and Jean Hersholt. Work on the production will commence next week.

W. Hansen, known as one of the most experienced and capable stage managers of the West Coast Studios, this week joined the Thomas H. Ince staff as stage manager, succeeding Harry Schenck, who resigned. More than five years ago Hansen was production manager of the Hobart Bosworth productions and lately acted in that capacity for the Famous Player and Moreseo productions. He was also associated with Realart.

Luther Reed has written an original story, "Cinderella's Twin," which has been purchased by Metro and will be Viola Dana's next starring vehicle.

William H. Crane and Edwin J. Connelly, two of the grand vets of the speaking stage, will attend the San Francisco Bohemian Jinx, to be held next week.

Ray Smallwood is directing Madame Nazimova in the new Metro production, "Madame Peacock."

Frank Mayo is working again, this time in the principal role of the powerful story, "Black Friday." This is a Universal picture, directed by Frederick Thompson.

Probably the first instance of a play strengthening its own screen presentation by means of its weighty dialog, Jack Callicott, at the Kinema here last week staged as a prologue to "Yes or No" a short sequence of episodes from the original manuscript, utilizing the double setting of the second act as well as from the lines of the original play. Four people were used by Callicott. Twin sisters enacted the dual characterizations.

Norman Kerry and Andres Randolf, the two leading men who are playing opposite to Marion Davies in the Cosmopolitan Film Corporation's latest production, are off the west coast of Mexico in a yacht, taking important scenes. From all reports Director Barker is turning out one of the best pictures of his career.

Under the new system now in effect at the Ince Studios, companies on location will not be required to await the convenience of the sunlight. Night photography also will be materially enhanced in that the immense portable power electrical plant can be driven from point to point with current furnished quickly and directly by the big generators which equip the new truck. This new invention and its equipment will insure an enormous saving in time and money.

After keeping the title of his initial Associated Producers story secret for over a month, Morris Tourneur is to divulge its name. It will be the well known American story, "The Last of the Mohicans," by James Fenimore Cooper. The cast is headed by Mr. Tourneur's find, Barbara Bedford. Also in the cast will be Lillian Hall, Albert Rosco, Jack McDonald, Nelson McDowell and Omar Whitehead.

A feature in everything except length

PATHE NEWS

For eleven years it has been showing the interesting things that happen in the world just as they happen.

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TWICE A WEEK

THE GREEN FLAME

"The Green Flame" is a Robert Brunton production, starring J. Warren Kerrigan, distributed by Hodkinson. It was written by Raymond C. Hill and directed by Ernest Warde.

There is very little that is original in the story of "The Green Flame," but it is produced with a wealth of fine detail and acted by a company of players, mostly men, who are remarkable for their uniform excellence. Every one of them is a special type, and it is unfortunate there is no program at hand at this writing to give each of them an individual word of praise.

As to the detail, there is a cabaret scene, for example, that is not exaggerated, with the action scattered and continuous as it really is. In other words, the "movement" of the scene is not confined to the principals, but is kept going by all present.

The photoplay opens with a sort of prolog showing the theft of a crown jewel—a magnificent emerald—and the series of murders consequent upon its almost continuous annexation. The action is then switched to America, showing the modern attempts to steal it, winding up with the murder of the head of a gang of jewelry store robbers and the rounding up of the gang by Frank Markham (Kerrigan), who is ostensibly a "book" clerk, but in reality the prize agent for the jewelers' protective association.

It is an interesting and gripping feature. Jolo.

A WOMAN'S BUSINESS

This Jans production, directed by B. A. Rolfe, impresses as frenzied, flapdoodlish stuff, namby-pamby and tawdry in its lavish hokum, crudely adapted, poorly enacted and amateurishly directed. The hokum may get it across as an average, "small time" program feature, but the principals concerned in perpetrating the production should keep it a dark secret. Olive Tell courageously shoulders the starring honors, a burden under which she is well nigh avalanched. Histrionically handicapped, and heavy set in features, minus the appealing delicacy of the ideal and idealistic film heroine, she is incapable of coping with the situation. Some of her revered dramatic moments required just one little extra bit of hokum to score as excellent travesty. As for the support, with few exceptions—!

The director, evidently well aware of the picture's shortcomings sought to inject a modicum of "pep" in spots where it threatened to sag and collapse completely through the medium of a hold-off encounter. That this had to be literally dragged in by the teeth made little difference to him.

The heroine maintains marriage is a business and goes about to prove it, but in time changes her mind and admits that her love for her divorced, financially straightened ex-spouse rules everything and she comes back to him again.

The direction is chiefly at fault through the number of discrepancies involved, too numerous to mention.

The feature was part of a double-header at the New York last week.

THE WEEK END.

This comedy comes to the screen under the Pathe auspices, being made by one of the independent companies. It's a pretty poor sample of polite comedy, with Margaret Fischer and Milton Sills as principals. A Cosmo Hamilton creation is announced as the source of the story. Probably the thing that most injures its effect is the misdirection and the unhappy casting of Miss Fischer in a role for which she is not adapted.

It was calmly received at the Circle theatre recently for its polite comedy failed to register and it had no slapstick to supply the lack.

Miss Fischer was never lucky in the playing of giddy flapper heroines. Her coquetry and girlish impulsiveness are all false, for one never loses sight of the fact that she is just an actress, laboring for effects, rather than a personage. Her comedy methods are crude.

In one passage of the picture she appears in the young man's presence clad in the most intimate negligee. The crime of that boudoir dress design makes arson seem like a misdemeanor. It had deep cuffs on sleeves and trousers of pink silk fashioned out of tiny ostrich feathers, and with it went a full grown hat of pink with a pom-pom perched dizzily on top.

Nothing could have made the play possible but a spirit of dainty schoolgirl frolic. Miss Fischer missed the mark by a mile. Milton Sills played the young gallant with his usual easy method, which got Miss Fischer in even worse, for it robbed her of any sympathy from women fans. A crude fast society girl doesn't get much from an audience of women, when she is made practically to trick into marriage an upstanding chap such as Sills plays.

It's too bad one has to depend upon the screening of a cast for the names of the players. In this case the writer cannot recall the name of the actress who played the aunt with a fine sense of high comedy, and proved the only real actress of the cast.

JESSE JAMES, SON OF OUTLAW, GIVES UP LAW FOR PICTURES

Signs Three-Year Contract With Mecca Corp.—Salary Said to Be $100,000 a Year—$1,000 for Personal Appearances When Films Are Shown.

Kansas City, July 28.

Jesse James, attorney and son of the daring outlaw of frontier days in this Western country, has signed a three-year contract with the Mecca Pictures Corporation.

The first picture will be "Jesse James Under the Black Flag," depicting the life and history of Jesse James. Mr. James will receive more than $100,000 a year for three years under his contract, which also provides a salary of $1,000 a week and expenses for personal appearance at theatres where his film are shown.

The contract also stipulates that Mr. James will have the power to object to any scene which may unjustly outrage his father's memory, and Judge Ralph Latshaw, of the Criminal Court, has been selected as arbitrator in case of such a controversy.

The title "Under the Black Flag" is an authentic one from the Civil war. Jesse James, the bandit, fought under its folds on the side of the Confederacy. Death was symbolized by the flag, and the slogan was "Take no prisoners."

Mr. James, in accepting the contract, has announced that he will try to show that his father was driven into his life of crime and banditry.

The new company is a strong one financially. Its officers are: President, Lieut. Bert Hall, formerly a member of the original Lafayette Escadrille; vice-president, Franklin R. Coates, of New York; secretary, R. W. Vail, of the J. R. Crowe Coal & Mining Co., of this city.

A coincident is that Harvey C. Hoffman, marshal of this county, is one of the directors.

Mr. James will give up his legal work at once, and the filming of the first picture will be started at an early date.

$1,000,000 IN FILMS BURNED.

Kansas City, July 28.

A puff of smoke—a flash of flame and thousands of reels of pictures valued at over a million dollars, in the supposedly fire and explosion proof vaults of the Famous Players-Lasky and Metro, in the new Film Exchange Building, here, were a total loss.

An unexplained explosion in vault No. 3 of the Famous Players-Lasky rooms on the 12th floor, at noon last Sunday caused the fire.

Eighteen employes of the company—12 girls and six men were in the room at the time. There was a great burst of fire which instantly spread over the room and the employes rushed out almost suffocated by the burning celluloid.

The flames shot out the window of the vault and entered an open window leading to a vault in the Metro offices. The employes of both exchanges escaped without injury.

REGGIE MORRIS' SALARY.

Los Angeles, July 28.

Reggie Morris, comedy director, who was the producer of "Married Life" and has just finished the series of "Bringing Up Father" comedies for Christie, has signed with Special Pictures Corporation, whereby he becomes one of the highest salaried comedy directors in the film world.

Morris will be director general for "Comicclassics," to be released twice monthly by the Special Pictures Corporation.

Gale Henry, who was also signed by Special Pictures for 12 two-reel comedies a year, will start production next Monday.

EXPRESS RATES TO BE RAISED.

That employes of the American Railway Express are to receive an advance in salary will mean all shippers will be forced to stand an increase of about 15 per cent. this fall.

This will hit the film industry through the shipping of [illegible]

The figures given out by the Labor Board at Washington are but rough at this time, but they call for an increase of 15 per cent.

SELZNICK'S REPORT.

Lewis J. Selznick, president of Selznick Enterprises, last week made the following public statement over his signature:

"Selznick Pictures Corporation and Selznick Pictures Corporation, owned and controlled by Lewis J. Selznick, report combined net earnings of $447,912.12 for the four months' period, Jan. 2, 1920, to May 1, 1920, as shown by the certified audit of Messrs. Barrow, Wade, Guthrie & Co., New York. These certified auditors have been engaged in the accounting preliminary to the consolidation of Mr. Selznick's various enterprises into a holding company."

It is understood this is the forerunner to a plan on the part of Mr. Selznick to make a public stock issue and place the certificates upon the Curb market.

FRENCH EMBARGO ON FILM LIKELY TO END

High Tariff of April Replaced by New Measure.

Dealers in export and import of films were encouraged this week by advices from France that the embargo on pictures into France would soon be declared off, or at least partially reduced.

A decree repealing that of April 23, which practically barred out film prints of foreign nations, had been signed and will be promulgated in a few days. The measure applies to lifting the ban on many articles of American origination.

Since the importation of film made abroad was hailed by the enormous tax, there has been a most determined protest from French film dealers and the public over the class of native pictures offered on the screen, and it is believed likely pictures in one form or another either raw stock and American negatives or the actual prints will be benefited.

DIRECTOR QUITS ARTCLASS.

Al. Santell, the director who came from coast under contract to the Weiss Brothers and the Artclass is no longer with the firm. He tendered his resignation after having completed a comedy feature for the company.

U. S. LIFTS TAX ON FILM ACCESSORIES

5 Per Cent. Import on Advertising Film Alone Enforced.

Washington, D. C., July 28.

The government has altered its ruling with regard to attempting to collect a tax of five per cent. on all accessories sold in connection with the exhibition of pictures.

Following the placing of a five per cent. tax on film rentals the authorities sought to enforce a similar payment on all accessories, such as lithographs, etc., but this order has now been rescinded to include only actual films used for advertising purposes and not accessories.

MOOSER IN M'INTYRE'S POST.

Robert McIntyre, studio manager for Goldwyn, has resigned to accept a similar post with Maurice Tourneur on the coast.

George Mooser, who is at the head of production and scenario departments, takes charge of the Goldwyn studio here, in addition to the other duties.

Bessie Love Goes Back.

Bessie Love has returned to Hollywood after spending four weeks in New York. She will at once begin work on "The Old Curiosity Shop."

FINE ARTS DECLARES EQUITY CUT OFF FUNDS

Charges Equity Stopped Financing Clara Kimball Young Film.

In explanation of the story published in the daily newspapers this week that Equity Pictures Corp. had been sued in the Supreme Court of New York for $500,000 damages by Fine Arts Film Corp. of Michigan for alleged breach of contract in connection with the financing of Fine Arts productions for Clara Kimball Young, it is stated Fine Arts gave as a reason for the cancellation of the Young contract their allegation that Equity Pictures Corp. had defaulted on a contract with Fine Arts.

Fine Arts had a contract with Equity by which Equity had contracted to finance Fine Arts productions of Clara Kimball Young pictures. Fine Arts, in turn, had a contract with Miss Young whereby she made the pictures for Fine Arts. Fine Arts alleges Equity Pictures Corp. stopped financing them in the middle of a Young production, therefore Fine Arts could no longer carry out its contract with Miss Young because of Equity's refusal to supply any more money.

CLARENCE BROWN DIVORCED.

Los Angeles, July 28.

Mrs. Paul Herndon Brown of Washington, D. C., was granted a divorce by Judge Crail from Clarence L. Brown, Hollywood picture director.

Mrs. Brown told a story of romance that is alleged to have ended with the arrival of a baby. She stated her husband sent her on a visit East to her family, then his, shortly after the baby was born. They were living in New York at the time, Mrs. Brown testified, and her husband told her he was tired of being married.

Judge Crail granted Mrs. Brown a divorce on a cross-complaint to a suit filed by her husband, in which he charged desertion. According to Mrs. Brown, her residence is in Washington, D. C. She was given the custody of the child and a settlement is said to have been made out of court whereby the picture director agreed to pay $150 a month.

According to the complaint, the couple were married in New York city, May 12, 1913, and separated Aug. 10, 1917.

MARY BUNCH'S DAMAGES.

Los Angeles, July 28.

A story of alleged false imprisonment came out when Mary Bunch, in pictures, filed suit for $5,000 damages against Mrs. E. T. Daniels, proprietor of a Grand avenue hotel. It is alleged by Miss Bunch she was locked in her room by Mrs. Daniels and verbally abused by the hotel proprietress during an argument over the payment of rent. Her sister, Nellie Dale, also in pictures, was denounced by Mrs. Daniels, it is claimed.

In her complaint, filed by Attorney Frank M. Hering, Miss Bunch relates that she finally escaped from her room by using an old key. She asserts that by reason of Mrs. Daniels' "unlawful imprisonment and verbal abuse" she became ill and nervous, and has on several occasions fainted while at work and after work.

MRS. HELEN NILES MISSING.

Cincinnati, July 28.

Mrs. Helen Helmet Niles, 22, wife of R. D. Niles, picture actor, is missing. Mrs. Elsie Kuhlmann of 2323 Mound avenue, Norwood, a suburb of Cincinnati, said that Mrs. Niles, her sister, who had been visiting her here, left a few days ago. She seemed very despondent, refused to tell where she was going and what was the cause of her worry.

According to Mrs. Kuhlmann, Niles met his wife through a matrimonial correspondence paper, and the bride lived for three months with his mother before their marriage. The Niles reside at Fort Leavenworth, Kan.

Klein Leaves First National.

Joseph Klein, who has been managing the New York First National Exchange has resigned. He is to become general manager of the D. N. Schwab Production in which he is a stockholder.

"Surpasses Anything Shown Recently"

"The Fighting Chance" went over with a bang in New York, at its pre-release showing at the Rialto. And the critics all agreed that it was one of the big productions of the year.

Take the New York Tribune, for instance. Here's what it said:

"Surely nothing has been shown in New York recently which surpasses this photoplay.

"The settings, interior and exterior, seem to have been handled with the idea of surpassing anything yet attempted, and the decorative work alone brands the picture as one of unusual expense and energy. The work of the whole cast is superb."

When a metropolitan daily gives that kind of praise to a picture you know you're bound to have them standing three rows deep in front of the box-office.

Everybody knows this great Chambers story. Everybody knows the director. Everybody knows the big all-star cast.

Tell your town you're showing it and lots of the people won't even have a fighting chance to get in—you'll be sold out too soon!

JESSE L. LASKY Presents

Robert W. Chambers'

GREATEST NOVEL

"The Fighting Chance"

Scenario by WILL M. RITCHEY Directed by CHAS. MAIGNE

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION

UPSTATE BICYCLERS ADMIT GUILT; PAY UP

Managers Prove Outlaws' Guilt in Hot Debate.

Rochester, N. Y., July 28.

Accused openly by a delegation of about 15 exchange managers of harboring dishonest persons, a special meeting of the Rochester Exhibitors' League went into an uproar and finally settled down into a verbal clash that continued over five hours. Explicitly, the exchange managers accused various members of the league of bicycling, stealing film and other unfair and illegal acts. They did not stop at that, and in a most businesslike way they went ahead and presented proof.

Somewhat stunned by the blow, the guilty parties were compelled to admit their wrongdoings. In some cases where denials were made one or more of the accusers would reach down into a portfolio and draw forth additional evidence. To top it off, the exchange managers read their bills against more than a dozen Rochester theatre managers for film shown in their theaters that has never been paid for and gave them the option of paying or facing the law. They paid, or agreed to do so.

The program was very much as outlined in Variety two weeks ago. Illegal practices in western New York have flourished until the exchanges and film companies decided that any cost was little enough to show up the crooks. A corps of watchers was engaged to attend the suspected theatres, one man being in each house each evening. This surveillance was carried on for many weeks until the evidence was overwhelming and included long lists of pictures shown on certain days and dates without the formality of booking them through the exchange. The descent of the exchange men upon the meeting will undoubtedly mark an era of strict honesty among picture men.

Headed by Charles Moritz, president of the Exchange Managers' Association and manager of the Famous Players' Exchange at Buffalo, the exchange men proceeded from the Hotel Seneca, where they held a council of war, to the Hotel Hayward, where the exhibitors' league was in session. The exhibitors accused did not know what was coming off. A movement was being attempted by certain grieved exhibitors to jump on a man who said bicycling flourished. Then another member suggested that they look about and see if it did exist. Then came a long bang on the door. President Irving M. Salyerds was informed by the door guard that a gang was coming.

Grimly the exchange men filed in, unannounced. All of them carried portfolios in which was evidence and bills against the gypsies for moneys owing to the exchanges they represented. The exchange men found the meeting a record one in point of attendance. Without parley, President Moritz took the floor and told the theatre men what was doing. The names of the guilty were called, an' William P. Allen, of the Vitagraph Company and secretary of the exchange managers, read the evidence. Pleas, excuses and lamentations were made by the accused.

One exhibitor began an oration. He said that when his films did not arrive in time he was forced to "bicycle" in order not to disappoint his patrons, "merely an exemplification of the Golden Rule," as he put it. Mr Moritz came right back and wanted to know if the Golden Rule did not include something about sending checks to the exchanges for the films thus borrowed.

The exhibitors' league had nothing else to do but to condemn the practice of some of its members, and it is understood that the honest members will at a later meeting vote to expel all who have been guilty as charged by the exchange men. The league went on record as being opposed to wrongdoing in its ranks and as co-operating in exterminating the practice.

LONDON FILM NOTES.

London, July 12.

Astra Films engaged a popular jeune premiere from a West End revue and has scrapped the film already taken, fired the glittering one and started again. The cost of the adventure is said to be close on £2,000. Meanwhile work on "The Breed of the Treshams," with Martin Harvey as Rarresby the Rat goes on apace.

Samuelson has a triumph in the British-American production "David and Jonathan." The story by E. Temple Thurston is a fine one. The staging, some of it in Britain, but the greater part in California, is equal to anything ever seen, and the photography is perfect. Madge Titheradge, who takes the leading part, was somewhat disappointing, although her acting was of very fine quality.

Vivian Palmer will be the juvenile leading man in the next Famous-Lasky (British) production.

Harry Lorraine, who should have finished "The Woman and Officer 26" some week ago is going about in splints. After doing a particularly dangerous stunt he had trouble with his car—result, mechanic in hospital, two other members of the company badly damaged and the picture hung up. He should have started work on a new "Atlantic" picture on July 1.

Hepworth Picture Plays, the pioneer firm of English film producers, is in the midst of developments. Having recently purchased the famous Callande Lodge estate, formerly the property of the Earl of Lincoln, it has acquired additional land opposite its present factory at Walton-on-Thames, on which six new studios are being built. These will contain all the latest improvements, and it is the intention of Cecil M. Hepworth to put in his own power station. For this purpose two Diesel engines from the German submarine U 39 have been purchased from the Admiralty. This week they are being installed in the new power house, which is being built alongside the new studios.

G. W. Holdsworth, the authoress of a new Hepworth production, "Helen of the Fourgates," rapidly nearing completion, was for years an ordinary factory hand in a Lancashire cotton mill.

George Ridgwell, the new "B. & C." producer, is making excellent headway with the screen version of H. V. Esmond's "The Sword of Innocence." The cast includes the author but is not quite so decorative as we have been accustomed to in this firm's features.

The Stoll Film Co. will shortly commence making film versions of "The Adventures of Sherlock Holmes." Henry Lambert will produce.

Ena Beaumont, known as the "British Screen Venus," is hard at work at the Samuelson Isleworth studios playing lead in an adaptation of Arthur Applin's novel, "Wicked." The producer is Geoffrey Malins, O. B. E.

Adrian Brunel is making "The Bump of the Explorer," a comedy by A. A. Milne, of "Punch" and author of "Mr. Pim Passes By." The leading man is C. Aubrey Smith and the responsible company, Minerva Films. Milne has also written two other comedies for the Minerva concern—"Bookworms" and "Twice Two," in which Mrs. Hayden Coffin and Sir Simeon Stuart are featured.

At The Capitol This Week

Will Rogers going hell-bent for leather in a zippy comedy of the plains, with a love story that'll bring a lump to their throats and a smile to their lips at the same time.

A *REAL* picture of the *REAL* West!

Samuel Goldwyn
Presents
WILL ROGERS
in
CUPID The COWPUNCHER
Adapted from the story
ALEC LLOYD, COWPUNCHER
by Eleanor Gates
Directed by
Clarence Badger

GOLDWYN PICTVRES CORPORATION

ANNOUNCING
A SERIES OF
GUY EMPEY PRODUCTIONS

GUY EMPEY

Human comedy-dramas with the thrill of adventure and the laughter of clean humor

FLORENCE EVELYN MARTIN
LEADING WOMAN IN
GUY EMPEY PRODUCTIONS

FIRST IN THE SERIES IS
"OIL"

The story of the greatest romance in American history, paling into insignificance the gold rush of 1849!

Through the murky clouds of scattering petroleum shines the light of a love-story that is beautiful, because it concerns a couple "even as you and eye."

The kind of a picture YOUR patrons want to see!

THE comedy-drama of the year!

Guy Empey Productions, Inc.

ARTHUR GUY EMPEY, President

220 West 42d Street
NEW YORK CITY

DISTRICT ATTORNEY ACTIVE OVER FAKE PUBLICITY PLANT

Judge Swann Wants Those Responsible for Fake Suicide in Park Lake Arrested—Instructs Assistants to Act Under New Law—Subpoena Issued for "Tipster"—N. Y. "World" Requested Action—Universal Denies Knowledge of Stunt.

District Attorney Swann has issued one subpoena and ordered his assistants to act under a new law passed at the last session of the State Legislature, to bring about the arrest of the press agent who was responsible for a fake suicide plant which caused the police department to drag the big lake in Central Park for two days. The action on the part of the district attorney followed a complaint which was made to his office by one of the executives of the editorial board of the New York "World." The new law makes it a misdemeanor to furnish "a false and untrue statement of fact" to a newspaper with the purpose of having it published. District Attorney Swann stated this week that the person perpetrating the hoax was at least guilty of disorderly conduct and that if it was true that the note left by the fake suicide in the rooms at the Hotel Pennsylvania was put there purposely to make it appear that a suicide had taken place, then the party responsible was guilty of forgery in the third degree.

The plant was pulled in an effort to obtain publicity for "The Breath of the Gods," the attraction for the current week at the Astor. The picture is a Universal production and Harry Reichenbach was retained by it for several weeks to put over several features which they were going to show at the house between regular seasons. Last week a hat and coat were found on the lake shore by a man who gave his name as "George Mills" and address as 240 East 34th street. He turned them over to the police of the Arsenal Station in the park. The police made a search and discovered that "Miss Yuki Onda," to whom the clothing belonged, was registered at the Hotel Pennsylvania and on searching her room discovered a note that suggested that she had suicide in mind. The dragging of the lake in the park to recover her body followed.

Last Sunday Louis Barney O'Shaunessey of the "World" dramatic staff went to the Astor to review the film, "A Breath of the Gods," and discovered that "Yuki Onda" was the name of the principal character in the picture, calling attention to this and the suicide plant in his paper.

Subsequently the World took the matter up with the District Attorney, who immediately issued a subpoena for "George Mills," but it proved later that there is no such address as 240 East 34th street. The World Tuesday morning called attention to the fact that Harry Reichenbach (using the name Rickenbacker) was the press agent for the picture and stated that the District Attorney would call him to his office. The paper also stated the picture was in need of "desperate press agenting," and in an editorial warned the picture producers that they must curb raw publicity methods of this nature. As a matter of fact there was not a line that referred to the picture in any of the stuff that subsequently was printed about the suicide, and had it not been for the World's demand for action on the part of the District Attorney no one would have ever connected the film showing and the "plant."

At the Universal offices one of the executives denied all knowledge of a "plant," stating, however, in the same breath to the Variety representative, "Well, you've been a press agent yourself." Inquiry for Reichenbach brought the information he was in Chicago and in the next breath he was in Boston.

Just how far District Attorney Swann will go in his crusade against "publicity fakes" remains to be seen, but under the circumstances it looks pretty tough for the "plant" boys from this time on, that is, as far as the daily papers are concerned.

Reichenbach is a free lance press agent noted for freak feature stunts of this sort and as a consequence every few weeks takes on a new sensation to handle. The "Yuki" plant bears all the Reichenbach earmarks. His work for "Tarzan" carried with it the registering at a hotel of T. R. Zan and the hoisting a live lion into the room. For "The Virgin of Stamboul" another hotel plant was pulled by Reichenbach. Prior to going into the film field he was in the legitimate, often with road companies.

Reichenbach is now said to be the highest salaried publicity man in the country. His regular fee for special work in picture publicity is $1,500 weekly when a bulked sum or other arrangements are not agreed upon.

GOLDWYN BUILDS NEAR LOEW'S NEW BUFFALO

New House Will Seat 4,000 and Have Orchestra of 40.

Buffalo, July 28.

Announcement was made here yesterday that Buffalo is to have still another new theatre in the form of a picture house and office building, to be built by Goldwyn.

The site for the structure is being kept a secret, but it is known the building is to be located in Main street, near Genesee. This will be almost directly opposite Loew's new State, and in close proximity to Shea's Hip. The Majestic is just around the corner.

New York architects are in town this week looking over the ground preparatory to drawing plans, and present arrangements call for beginning work in about two months' time. The new house will have a seating capacity of 4,000, and accommodations for an orchestra of 40 pieces.

TAX REVENUES DOUBLED.

In Same Year's Time Managers' Taxes Triple.

Denver, July 28.

Figures made public today by Mark Skinner, collector of internal revenue for this district, showed that revenue from war or admission taxes on pictures had doubled over revenues for last year, and the owners' tax has, on the same basis, tripled. The statistics are as follows:

Ending June 30, 1920 .....$679,958.93
Ending June 30, 1919...... 452,536.00

Owners' tax, based on seating capacity of theater:

Fiscal year ending June 30, 1920..................$154,550.78
Fiscal year ending June 30, 1919.................. 77,090.50

STEPHON WITH PICTURES

Dimitri Stephon, for many years a newspaper man, declares he has severed his connection with that industry forever. He has joined the D. N. Schwab Productions, which is starlighting "Fickle Women," an adaptation of Sophie Kerr's story, "Sitting on the World."

Joseph Klein, who has been manager of the New York exchange for First National, resigned this week to join the Schwab company as general manager.

PROCTOR INDEPENDENT

Ralph Proctor, who recently resigned as general sales manager for United Artists to accept the post of assistant general manager of Associated Exhibitors, has withdrawn from that organization.

Mr. Proctor says he will devote himself to handling the distribution for independent producers along the lines laid down by Arthur S. Kane and that he already has four under contract.

MARYLAND'S CENSOR APPROVES "WILD OATS"

Two State Censors Pass Film Uncensored N. Y. Bars.

Another development has been added to the long contest between Sam Cummings and License Commissioner Gilchrist of New York over the showing of "Some Wild Oats," another hygienic film of rather frank character. The Maryland State Censorship Board has passed the film, which was ordered closed at the Harris, New York.

The Ohio Board had given the film a clean bill. Thus it comes about that New York, with no censor, cannot show the subject, while two other States, oppressed by censors, have given the picture a clean bill.

Cummings' next move in his fight against the license commissioner is to apply for a trial of the merits of the contention between the film man and the commissioner, the issue to be judged by a jury.

The secretary of the Brazilian Embassy in Washington has written Cummings, inviting a display of the picture there as a preliminary to sending it throughout Brazil. Cummings also has been invited, he says, to exhibit the film in England.

Cummings has on display two score of letters from commissioners of health throughout the country, asking for a showing of the picture preliminary to putting it on in some theatre or schoolhouse as an educational document before audiences of one sex at a time, men and women alternating at separate performances.

ZUKOR TO SHOW HIS HAND

Famous Players-Lasky Head Promises Exhibitors Showdown Soon.

In a statement by Adolph Zukor to the trade press he promises the exhibitors of the country a complete showdown of his position as well as that of his associates in the exhibitor field. He is obtaining data from the various exchange zones regarding the events up to what he terms "the exhibitor controversy" at the Cleveland Convention.

At another point in the statement Mr. Zukor informs the exhibitor he is going to take personal charge of all dealings with the trade and wishes to be informed either personally or by wire or letter in the event that any Famous Players-Lasky salesman threatens any exhibitor with opposition in the event that he does not play F. P.-L. pictures. This sort of a selling argument has never been countenanced by the executives of the company according to Mr. Zukor.

VEILLER TRAINS AUTHORS

Metro Scenario Chief Educates Them to Direct.

Los Angeles, July 28.

Bayard Veiller, who is in charge of the scenario department for Metro here, is adopting a unique plan for developing new directors, recruiting them from the ranks of authors.

His scheme is to take authors out to the coast, have them sit beside the director who is filming the particular writer's story throughout the entire making of the picture and, when this is finished, place the author in the cutting room to learn that end.

It is a general scheme on the part of Veiller to develop new directorial talent from the ranks of writers.

MRS. CALLAHAN HAS DIVORCE

Edward Callahan, branch manager for Triangle and formerly connected with Selznick, was divorced from Katherine Seeley Callahan, a sister of Mrs. Henry Blossom, Wednesday.

The action was brought by the wife on statutory grounds and was heard before Judge Fawcett in Brooklyn. The couple had been married for six years. The wife was given the custody of their child and granted alimony.

Herman L. Roth represented the complainant.

1ST NAT'L'S PROMOTIONS

Earle Hudson, of First National's publicity staff, has been promoted to the post of assistant to J. D. Williams.

Horace Judge, formerly with Universal, replaces Hudson in the publicity department.

DEADLOCK OF STRIKERS CONTINUES, AWAITING I. A. T. S. E.

Producers Flatly Decline to Confer Unless Men Go Back to Work First—President Lemke Seeks Solution, Then Will Decide on Course.

The laboratory workers' strike is at a deadlock. President James Lemke, of the I. A. T. S. E., this week offered the film producers an opportunity to go into conference with a view to a settlement.

The National Association countered with the proposal that the men be ordered back to work and the arbitration conference taken up only then. The union declined to accede to this program.

Mr. Lemke said he would devote Thursday and to-day to bring about negotiations, after that the national association would decide on its course.

"The International Alliance, wherever it can, leaves these controversies to the units of the body involved. Our Alliance is not disposed to draw the national body into a fight while there is a possibility of the laboratory men adjusting the difficulty themselves. On the other hand the Motion Picture Craftsmen is a branch of the alliance, which also has jurisdiction over the cameramen and the operators, and our organization must support them in a crisis."

There were several clashes between pickets of the Craftsmen and strike breakers during the week, in which the police interfered.

Several meetings were held during the early week by representatives of the Craftsmen and of the National Association, but these came to nothing. The men scoffed at the statement of the producers that they could get a large quantity of developing and printing done outside the jurisdiction of Local 307. The union estimated that a plant in Wilkes-Barre, which was made much of in the producers' public statements, had a capacity of about 500,000 feet of positive a week.

The union men resented the producers' move in advertising for strike-breakers, and declared the estimates of per cent. of operations given out by the producers were absurd, particularly Universal, 90 per cent., against the union's estimate of 5 per cent.

According to the union's statement the membership is holding fast, prepared to hold out indefinitely, and looking for support to quick action by the I. A. T. S. E. and its M. P. Operators' branch, which had pledged its support.

The policy of the big international has always been to let its component units finish their fights unassisted, but always standing by to see that tactics of the employer are fair and throwing its weight with the branch organization when it becomes necessary.

MACHINE HANDLES 5,000 FT. HOURLY

Invention by Louis Simons Develops, Prints and Dries.

What is optimistically ascribed to be a forthcoming revolutionizer of the film producing industry is the newly patented developing machine whereby 5,000 feet of film can be developed per hour, without the contact of human hands other than adjusting the mechanical features. The exposed film can be taken from the camera and immediately placed into the machine which automatically develops, prints and dries it in one operation. The inventor, Louis Simons, last a director of the Committee of Public Information during the war, has spent 12 years perfecting his invention.

A corporation organized by Robert Spear, the attorney, for the exploitation of the machine, has received orders from the French Government for a number of them. Its invaluable use in field operations is obvious. The trade name of the company which will market this developer is the United Film Machine Corporation.

It will not be sold outright but rented on a royalty basis, charging so much per thousand feet developed, which fact will be recorded by an automatic device.

FILM NOTABLES DINE

New Franco-American Corp. Host at Ritz—Exchange Film Ideas.

The Ritz-Carlton was the scene of a film dinner last night at which the newly organized $100,000,000 Franco-American Cinematograph Corporation was the host. The invitations stated that "an exchange of views will take place between those interested from a financial, economic, production and exhibition standpoint in the cinema and theatrical professions throughout the world."

Late last week the first intimation regarding the new corporation was given out in New York. The company was organized under the laws of Delaware, with a capitalization of $100,000,000. Andre Himmel said the company had for its object the exportation of American films to France and the remainder of the continent and the importation here of French films. The company is financed entirely by French capital and has the government approval.

H. LLOYD OFF 2-REELERS.

Film Comedian Going in for Longer Pictures.

Despite the increasing demand for short reel stuff—especially comedies—the exodus from that field to five reel subjects continues on the part of the stars who have been successful with that form of production.

The latest to abandon the two-reelers is Harold Lloyd, whom, it is understood, will hereafter devote himself to the making of feature comedies for the Associated Exhibitors.

"SEE MY LAWYER" SOLD

Los Angeles, July 28.

The Christie Co. has purchased from A. H. Woods the picture rights to "See My Lawyer" for the use of T. Roy Barnes, who starred in the legitimate production of the farce.

The price is understood to be $15,000.

Mrs. Chaplin's New York Visit

Mildred Harris Chaplin is due to arrive in New York Saturday, her first real visit to the metropolis.

Mrs. Chaplin comes primarily to attend the premiere to be given shortly of a feature in which she is starred, entitled "The Woman in His House."

FATAL AUTO ACCIDENT.

Scenario Writer Injured—Millionaire Killed in Los Angeles.

Los Angeles, July 28.

Constance Palmer, scenario writer at the Famous Players-Lasky studios, was seriously injured in an automobile accident on Sunday. She is at present at the Children's Hospital. In the car with her at the time of the accident was Ashby H. Keeney, a millionaire clubman, who was instantly killed. He was the son of the former owner of the Brooklyn Eagle.

FILM SHARPERS IN AGAIN.

Sam Cummins, president of Social Hygienic Films, which owns Southern territory on "Birth" and "The Duties of Motherhood," complains that while his concern has bought 16 States, some apparent pirate has got hold of a print of both films and is exhibiting them before the owner of the rights.

Cummins says he has begun legal proceedings—and Sam is a bear as a litigant—to force the owners of outlaw film to lay off, and also to collect from theatres where the pictures have been screened.

LOUISE HUFF OUT.

Louise Huff has withdrawn from Metro's production of "Fine Feathers" and the leading role will be played by Claire Whitney.

KEITH OFFICE GOING OUT FOR THE PICTURE BUSINESS

Reporting Assuming Distribution Service Under Direction of B. S. Moss in Keith Picture Department—No Other Exchange or Manufacturing Connection.

With the move of the B. S. Moss Circuit and B. S. Moss to the B. F. Keith office, Mr. Moss, according to report, will assume full charge of the Keith office picture department.

The Keith office picture department thereupon, it is said, will start an aggressive campaign in distribution of pictures. One Keith executive stated the other day that in offering features on distribution the fact that there may be a Keith house in the city playing films will not bar any other exhibitor there from securing the Keith service.

The Keith people are not interested in any other picture enterprise nor film manufacturer, it was said. Through Fox using the Palace, New York, on Tuesday mornings for private exhibitions of Fox's new film, a story gained some currency Keith was or intended to become interested in the Fox concern. This was in error, the Keith man stated, explaining the Palace was given Fox free of charge to show film, Fox furnishing the musicians for the morning exhibition and whatever other assistance might be required. It gives the Keith people an opportunity of seeing the film on their own premises. The same privilege, the Keith executive stated, would be extended to any owner of a film who wished to show it in the morning at the Palace.

The Keith picture department at present has a large number of days for a picture. The days of that office have been accumulating and with the start of the new season will shoot up many notches through new booking connections.

While no statement has been made regarding the future policy of Moss' Broadway (Broadway and 41st street) that house may add vaudeville to its present picture policy along in September. The Stanley Co. of Philadelphia is reported to hold a directing control of the Broadway through having leased it to Moss. Of late weeks there have been negotiations under way and dropped to be picked up again and again dropped for a consolidation of the Stanley Co. holdings with Loew. Should the Broadway play vaudeville it would be looked upon as opposition to Loew's American on 42d street. In view of the friendly relations between the Stanley people and Loew it is expected the Stanley group would object to a vaudeville policy going into the Broadway. The Stanley Co. operate about 140 picture houses in Pennsylvania.

INCE ENGAGING MORE PLAYERS IN THE EAST

His Scout Here Tries to Sign Actresses New to Stage.

John H. Blackwood, scenario editor and special business representative for Thomas H. Ince, is in New York engaging players for forthcoming Ince productions.

This sounds like carrying coals to Newcastle, but Mr. Blackwood explains his reason for coming so far for talent is Ince's desire to introduce a number of new faces to the screen. Mr. Blackwood will devote himself principally to endeavoring to sign a number of actresses who have scored in New York legitimate productions, but who have never before appeared on the screen.

INTER-OCEAN OVER HERE.

Inter-Ocean Film Corp., exporters specializing in the distribution of American films in foreign markets, has been officially designated as American representative for the newly established Inter-Ocean Photoplays, Ltd., of London.

Gus Schlesinger, manager of the department of foreign sales of Inter-Ocean, announces this week the sale of the series of Paralta Pictures for physical distribution throughout South Africa.

3,000 HOUSES POOLED.

National Booking Co. Claims Big String.

The promoters of the National Booking Co. were again in New York this week, but still averse to making any specific statement as to what progress they are making with their national organization for the syndicating of bookings for exhibitors.

It is known, however, that the new concern claims to have already lined up some 3,000 theatres. A number of the major franchise holders of the First National are directors in the corporation and pass upon the desirability of such exhibitors who express a willingness to join in the movement.

The proposed method of operating the National Booking Co. will differ from the Stanley Co. of Philadelphia. While they will charge a booking fee of 5 per cent., as does the Stanley Co., the National Co. will be co-operative, in that the exhibitor is to receive back any difference between the actual operating cost and the 5 per cent. originally charged. In other words, if the operating cost of the booking office is, say 2 per cent., the exhibitor member receives a dividend of 3 per cent.

NEW HOUSE FOR DENVER.

To Cost $100,000, Seat 1,000. Eastern Film Expert Manager.

Denver, July 28.

Louis A. Siener & Co. have taken out a building permit to erect a new business block on Federal boulevard in which the Federal theatre will be built. The house will cost more than $100,000 and seat 1,000 on the main floor and balcony. It will be the first up-to-date picture house in North Denver. George Isenst is the architect and W. C. Wisthoff, service manager for Robertson-Cole Distributing Corporation here, will be the manager.

Business offices and apartments will be included in this, the fourteenth project of its kind reported in this territory during the summer.

NO AIRDOME NEAR CHURCH

Kansas City Court Rules Show Would Annoy Worshippers.

Kansas City, July 28.

Judge Allen C. Southern, of the Circuit Court of this county, has just handed down a decision ruling that the city has police powers permitting it to prohibit an airdome because of its proximity to a private home. Court officials say the ruling establishes a precedent.

The decision was made in a case where an injunction was asked to prevent the city from interfering with the operation of a proposed airdome at 39th and Main streets. The amusement place was opposed mostly by the members of a church nearby, whose pastor declared the pictures would disturb the services.

The court said "the airdome, as proposed, adjoins a church, and the conducting of a picture show would interfere with the uses of the church and would disturb the peaceful worship of the congregation. Operation of the airdome also would disturb the peace of residents with 150 feet of the airdome."

POLO AT THE CIRCUS.

Denver, July 28.

Eddie Polo, Universal serial star, was here with a cameraman shooting scenes at John Robinson's circus for his new picture, "Circus Life." He led the parade and increased the show's business.

In spite of the proximity of the Denver "Post" the show went over in good shape and left the public pretty well fed up on circus attractions.

GOLDWYN HAS FIVE FILMS FOR CAPITOL

Astor Lease Runs Four Weeks, Perhaps Longer.

Goldwyn is utilizing the Capitol for five consecutive weeks for that number of productions. It started July 18 with "Going Some"; this week showing Will Rogers in "Cupid, the Cowpuncher." For the week of Aug. 1 the Capitol sheet will reflect Tom Moore in "Stop Thief"; Aug. 8 will be "It's a Great Life," and Aug. 15, "The Penalty."

After a week's interval the Capitol will again show a Goldwyn feature with Madge Kennedy in "The Girl with the Jazz Heart."

Goldwyn has leased the Astor for four weeks or longer for its production of "Earthbound," founded on a story by Basil King. Goldwyn firmly believes this will be another "Birth of a Nation" in the matter of sensational receipts, and is arranging to book the picture as an attraction in the legitimate houses throughout the country.

It is the opinion of the officials of Goldwyn they have four pictures that will prove as big as any screen feature to be released this fall. They are "Earthbound," "The Penalty," by Gouverneur Morris; "The Branding Iron," by Harriet Newell and "Madam X."

The election to the Goldwyn directorate of the principal stockholders in the Capitol is part of the deal whereby Goldwyn bought into the Capitol, with those in control of that house taking a block of stock in the producing and releasing company.

DENVER SYNDICATE BUYS 3.

Transactions May Be First in Building Rocky Mt. Circuit.

Denver, July 28.

The organization of the Midwest Theatres Corporation here this week and its acquisition of three of the best picture houses in the territory outside of Denver was considered by local picture men one of the most significant enterprises of the summer.

The three houses cost $190,000 when built and later more fully equipped with the most modern furnishings and apparatus. They are the U. S. A., Fort Morgan, Colo.; the Lyric, Sterling, Colo., and the U. S. A., Sydney, Neb. The theatres were bought by Max Schubach, president of the Midwest Great Features Co.; Frank Culp and Dan Lehrburgh from M. G. Brewer, prominent capitalist of Sydney, Neb., who has retired from the amusement business.

It is probable, according to Mr. Schubach, that the Midwest Theatres Corporation will soon take over a large chain of theatres in the Rocky Mountain region.

ARTHUR LEVY IN FILMS.

Arthur Levy, who was manager of "As You Were" last season, is vice-president and general manager of the new Mary Savage Pictures Corporation, headed by Miss Savage. She is an 18-year-old coast girl.

The first releases made will be in the East.

LONDON FILM NOTES.

After an anything but wildly successful showing of the anti-Bolshevik picture, "The Land of Mystery," the Winter Gardens Theatre is putting on another propaganda film, "And the Children Pay." An excellent press lunch, however, failed to make this feature very palatable at its screening. We're really getting fed up with these pictures—this one seems out to prove that if a young unmarried man becomes a father it's not his fault but his parents.

The Anglo Indian Film Producing Company has big ambitions. These include the filming of the "Rubaiyat of Omar Khayyam" and other Oriental masterpieces. A company of 30, including cameramen, director and artists, will shortly sail for India to begin work. Lewis Willoughby, late of Famous Players-Lasky, will be the "star," and Iris Vaghan as [illegible] will accompany the expedition as scenarist.

[illegible] "Pillars of Society" is being filmed under the direction of Rex Wilson. Many of the scenes are being made in Norway at Ibsen's home, Grimstad. The company includes Irene Rooke, Tom Neville, Mary Rorke and Norman Kinnell.

SHAW INVITES LASKY TO NAME SCENARIO PRICE TO AUTHORS

Witty Irish Playwright Declares Writers Will Provide Hundreds of Manuscripts if Producers Will "Come Down to Tin Tacks."

London, July 29.

George Bernard Shaw has written a letter to the "Daily Express" which is at once an answer and an invitation to Jesse L. Lasky. Lasky lately wrote stating that authors would not devote their time to writing scenarios. Shaw in his letter tells the producer to "come down to tin tacks" and make an offer. His letter in full is:

To the Editor of the Daily Express.

Sir—Mr. Lasky is, of course, quite right—the film is a magnificent opportunity for imaginative fiction.

He might have gone so far as to say that the screen is a better medium for popular romance than the printed page, especially with paper at its present price.

The only thing the screen cannot give is dialogue and the customary psychological expatiations on what the characters think and feel.

Now many—I had almost ventured to write most novelists cannot write what a playwright would call dialogue at all; any actress can do better by making faces; and as to the psychological essays; they are only padding and unmitigated tosh at that.

But why does not Mr. Lasky crush all opposition by simply coming to figures? Novelists, with the few dazzling exceptions that every one thinks about, are a needy and consequently intimidated folk.

Mr. Lasky has nothing to do but say how much, at a moderate estimate, he can afford to pay an author in advance of royalties for a promising scenario, and how much a successful one might eventually bring in to its inventor, and he will get hundreds of scenarios from our novelists as soon as they can get them down on paper.

If the film companies would offer a quarter as much to any novelist for a scenario as they eagerly pay to an American producer to spoil it and spend $250,000 in the process, it would not be necessary to write letters to the papers asking novelists to come forward; rather would it be advisable to engage extra police to stem the rush.

Mr. Lasky offers us opportunities of propagating our gospel in all lands. Most of us have no gospel to propagate, and want new clothes very badly.

When Mr. Lasky comes down to tin tacks we shall all be on his doorstep.

G. Bernard Shaw
Adelphi terrace, W.C.2.

SENSATIONAL CHARGES.

Thomas Ince Asks Removal of Judge in Los Angeles.

Los Angeles, July 28.

Thomas Ince delivered a bombshell here on Friday which brought to halt the suit of William S. Hart against the producer. Ince charged that Judge Lewis R. Works of the Superior Court, before whom the suit was being tried, was prejudiced against him and asked for a change of venue. The Ince affidavit was based on a letter which the judge had written to the producer asking for a position as reviser of scenarios and writer of subtitles.

The case was brought to a halt. But later the motion of Ince was denied and the case is to come up again tomorrow.

Judge Works in an affidavit stated that he had made application to about 15 other film concerns at the same time that he addressed his application to Ince. That at the same time he also wrote a letter to Hart making application there for a similar position. He pointed out that in the Ince letter he requested the producer to reserve his decision regarding the position he asked for until such time that the case was decided.

SUIT OVER PERCENTAGE.

Republic Asking Over $20,000 from Community.

The Republic Distributing Corporation is plaintiff in a $20,539.66 breach of contract claim against the Community Motion Picture Bureau, according to papers filed in the Supreme Court. The plaintiff is suing under an agreement executed Dec. 18 last and effective for a period of ten years, dating from Jan. 1, 1920, whereby the Republic and its subsidiaries (Selznick Pictures Corporation, Select Pictures Corporation and the National Picture Theatres) acquired the releasing rights of the defendant's productions for ten per cent. of the gross rental consideration.

The Republic Distributing Corporation, through Kenta, Kirchwey, France & Michael, allege receipts totalling $289,961.90, ten per cent. of which would have given them $28,996.19. They admit receipt of $8,457.14, but not the balance, which they are now seeking to recover.

An attachment against the Community's property was vacated by the putting up of a bond sufficient to cover any judgment claims.

No defense has been filed.

KENNEDY-GOLDWYN ACTION

Madge Kennedy Sues to Recover Salary and Wardrobe Cost.

Goldwyn is defendant in a $4,266.47 total damage claim by one of its stars, Madge Kennedy, suing under her real name, Madge K. Bolster, in an action begun in the Supreme Court July 14. The suit is based on two counts, the first totalling $4,497.17 for back salary and the second claim for $1,674.17 arising out of an agreement that the Goldwyn people pay the star's wardrobe charges other than modern costumes.

If the costs for modern attire exceed $3,000 on the year the defendant agreed in its contract with Miss Kennedy to pay the difference. The star had the option of retaining possession of any such attire paid for by Goldwyn by payment of fifty per cent. on the purchase price. Miss Kennedy [illegible]

[illegible]

[illegible] are acting for Miss Kennedy. No defense has been filed as yet.

KESSEL & BAUMANN TO FILM BABE RUTH

Activity in Production Despite Agreement to Retire.

Kessel & Baumann, who retired from the film producing business three years ago under some sort of an agreement to stay away from that branch of the industry, are back in harness again.

They have taken over the contract to star Babe Ruth, the home run ballplayer, and will use him in a photodrama called "Headin' Home." The feature is scheduled for release Sept. 20. It will be handled on a state-right basis.

FILM STARS ELOPE.

Los Angeles, July 28.

Zasu Pitts and her leading man, Tom Gallery, staged an elopement here last Saturday. The pair, accompanied by King and Florence Vidor, went over to Santa Ana, where they were married. The Vidors were the witnesses to the ceremony, which was performed by the Rev. [illegible] of [illegible] church.

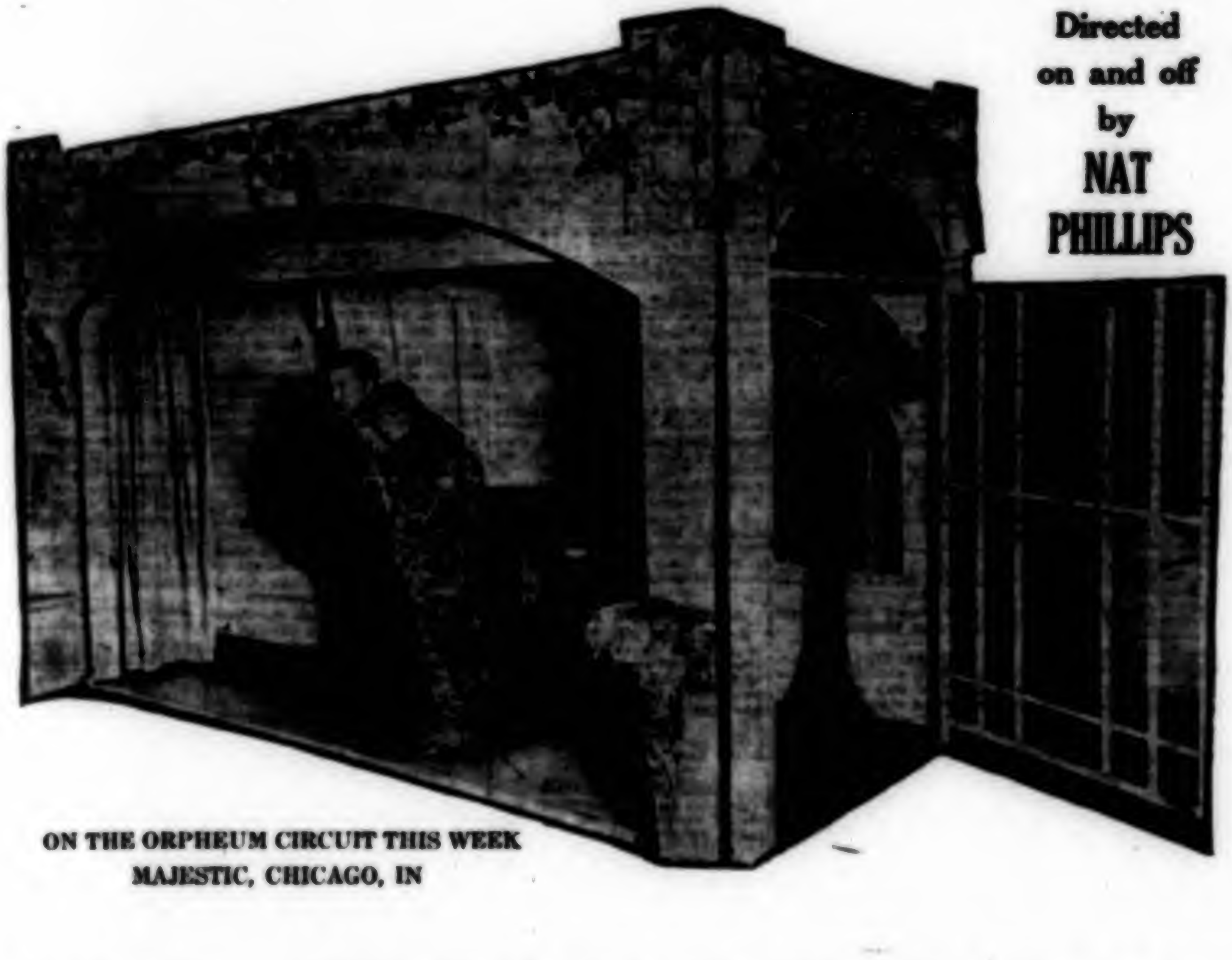
Miss Pitts and Mr. Gallery have been appearing in features for the Brentwood Co. and have played opposite each other in the last two made.

EARLE S.

DEWEY AND

MABLE ("BILLIE")

ROGERS



Directed
on and off
by
**NAT
PHILLIPS**

ON THE ORPHEUM CIRCUIT THIS WEEK
MAJESTIC, CHICAGO, IN

"NO TOMORROW"

By JACK LAIT

A VAUDEVILLE ODDITY WITH A GORGEOUS PRODUCTION

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The Library of Congress
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